

II.E.6
758
1498



FANTAZIES

OF

Two, Three, and Four Parts,

FOR

VIOLS.

Composed by *Michael East*, Batchelor of *Musick*.



LONDON,

Printed, and are sold by *John Playford*, at his shop in
the *TEMPLE*.

19950905505

909 909

672/1

FANTASIES

OF

Two, Three, and Four Parts

FOR

VIOL.

Composed by William A. Burdett



LONDON,

Printed, and are sold by John Playford, at his shop in
the TEMPLE.

TO THE TRVELY NOBLE
LOVER OF LEARNING, AND

PATRON OF ARTS, SIR
CHRISTOPHER HATTON,

Knight of the most Honourable Order
of the BATH,

Michael East Batchellour of Musicke, wilheth all
increase of Honour and Happinesse.

Honoured Sir :



Thelove of vertue, in all ages, hath made some persons illustrious, whose sublime spirits, and choyce judgments, have prompted them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Fame hath deservedly voted and enstiled you, an eminent Mœœnas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which renders you truly pious, prudent, and perelesse. More particularly, you have honoured Musicke: of whose divine excellencies, all other Arts participate, which may glory to be as ancient as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my fruit is in Autumne, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your judicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the venome of Envie and Ignorance, whico if you descend to vouchsafe, you shall highly oblige,

Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.

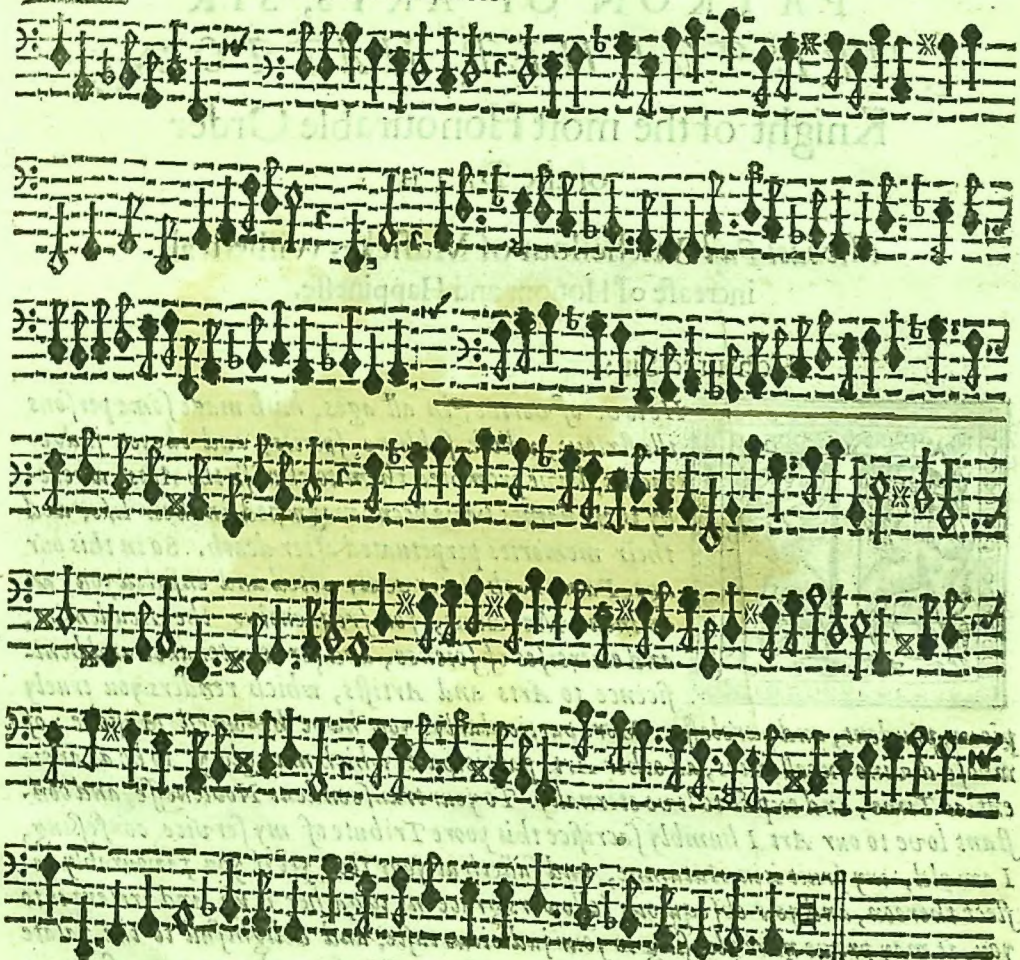
Duo.

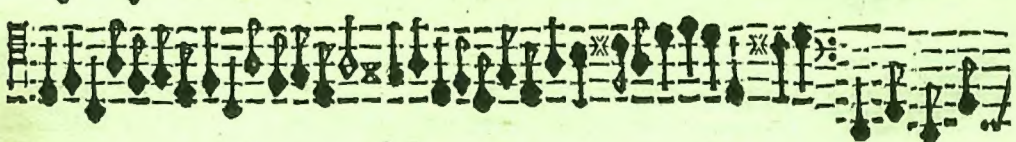
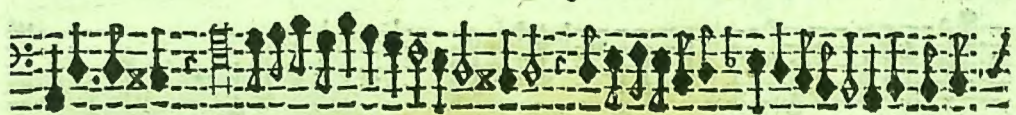
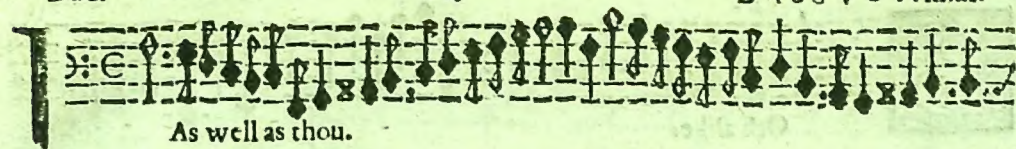
I.

BASSVS Primus.

L

Ove cannot dissemble.





Duo.

III.

BASSVS Primus.



Oth alike.



Duo.

III.

BASSVS Primus.



Old right.



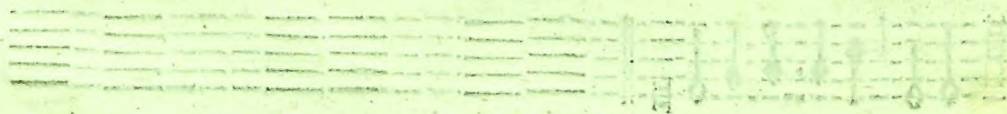
Duo.

V.

BASSVS Primus.



Raw out the end.



Duo.

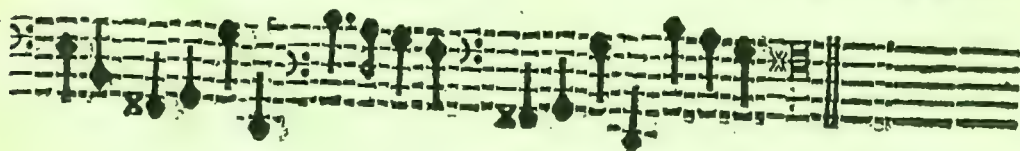
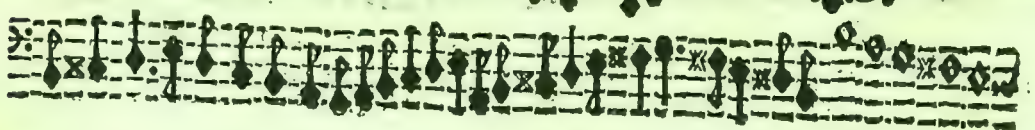
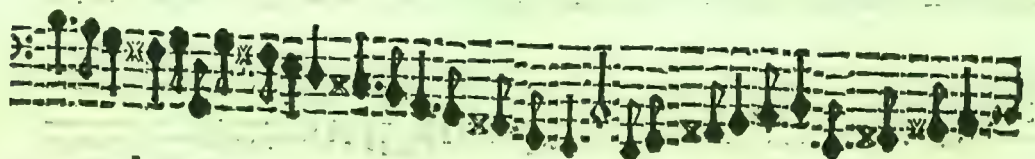
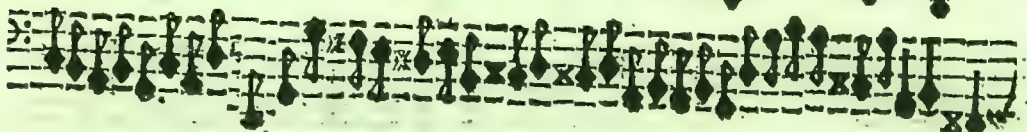
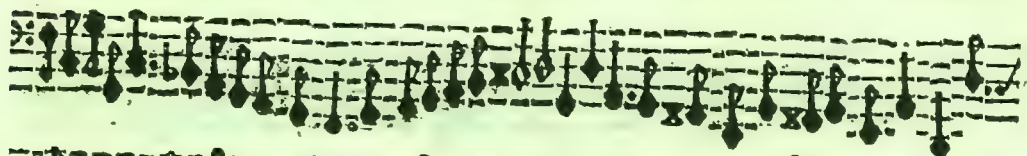
VII.

BASSVS Primus.

V



T re my fa sol la.



F  *Follow me close.*

D

Aily not with this.

Here endeth the Duoes.



Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notation includes various note values and rests.

Leio.

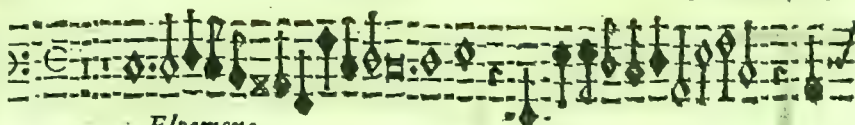
Handwritten musical notation on twelve staves. The notation is dense and includes various note values, rests, and clefs. The staves are arranged in a vertical column, with the first staff starting with a treble clef and the subsequent staves starting with a bass clef. The notation is written in a historical style, likely from the 16th or 17th century.

Of 3. Parts.

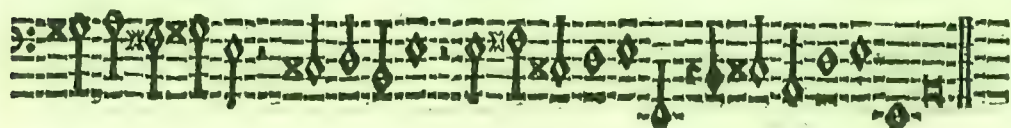
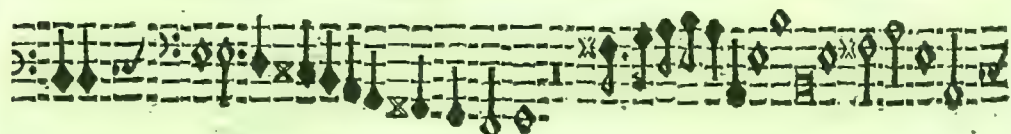
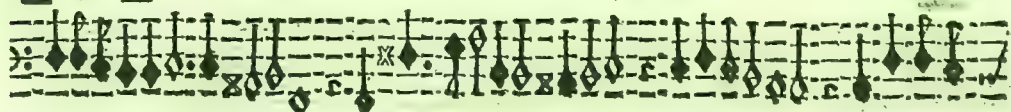
X,

BASSVS.

M



Elpomene.



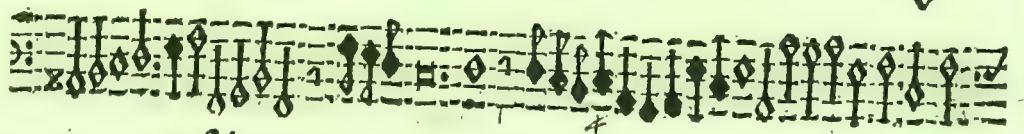
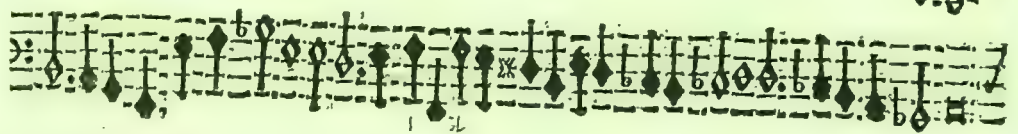
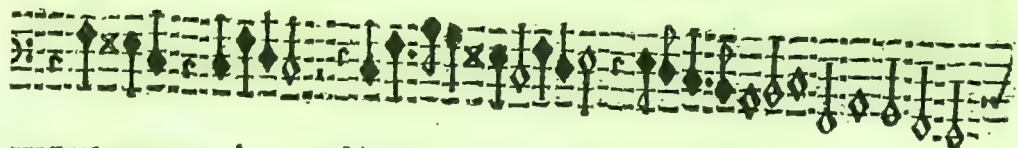
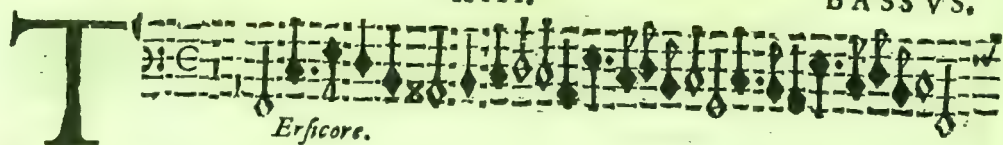
C

T *Halca.*

The musical score consists of ten staves of music. The first staff begins with a large 'T' time signature and a key signature of one flat. The music is written in a single system across ten staves. The notation includes various note values, rests, and accidentals, with some notes marked with 'x' or 'z'. The word 'Halca.' is written below the first staff.

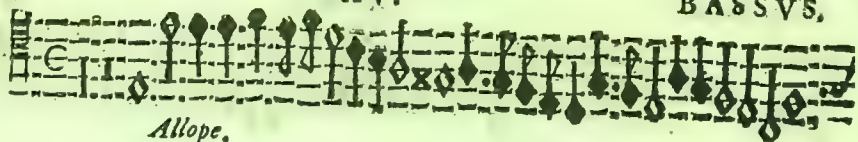
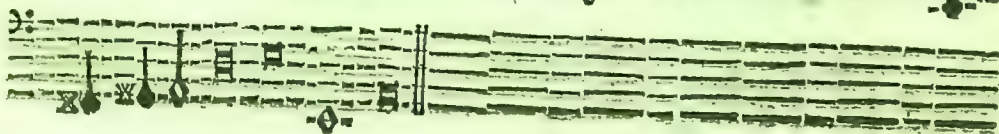
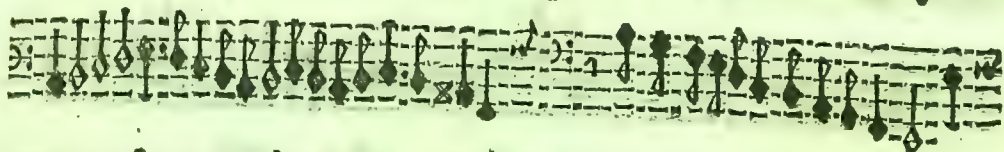
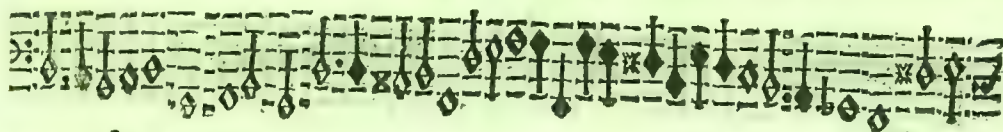
E *Vierpe.*

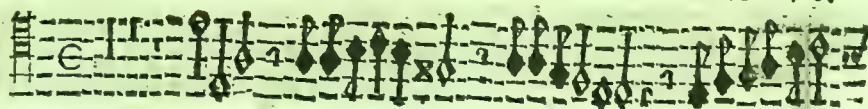
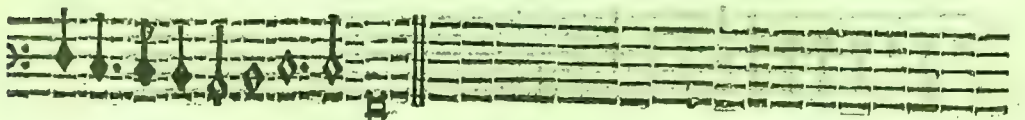
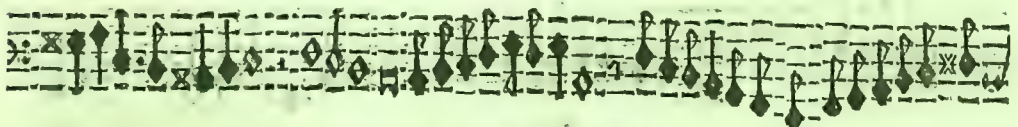
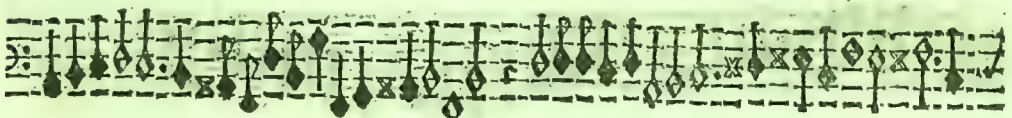
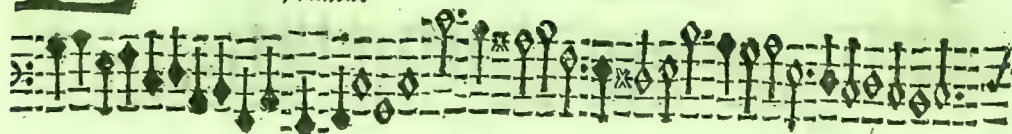
The musical score is written for a Bass part, indicated by the 'BASSVS.' label. It begins with a large 'E' and the word 'Vierpe.' in italics. The music is in C major (one sharp, F#) and 3/4 time. The first staff starts with a treble clef and a common time signature 'C'. The subsequent staves use a bass clef. The notation is dense, featuring many sixteenth and eighth notes, with some notes marked with 'x' or 'o'. The score ends with a double bar line.

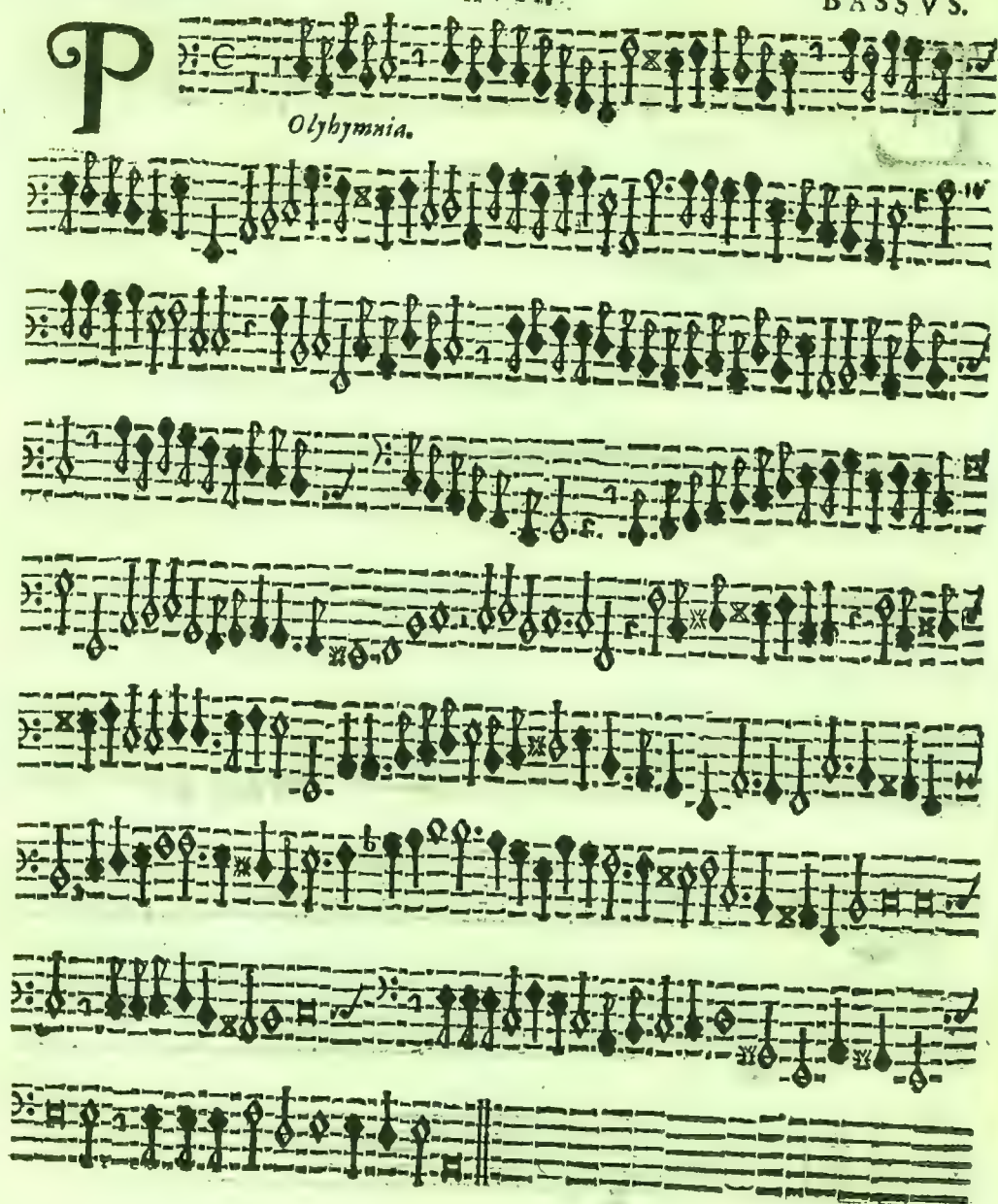


E *Rato.*

The musical score is written on ten staves. The first staff begins with a large 'E' and the word 'Rato.' below it. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and accidentals. The final staff ends with a double bar line and a repeat sign.

C*Allope.*

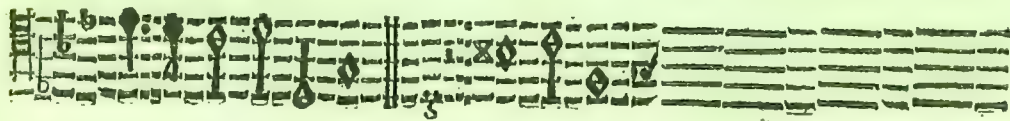
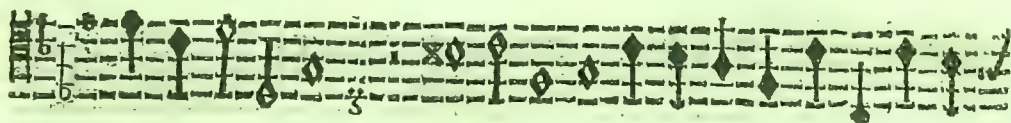
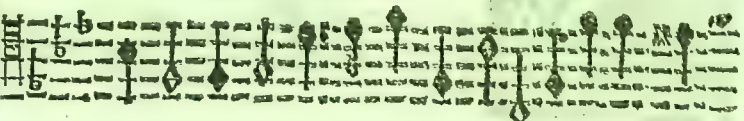
E*Vrania.*

P*Olyhymnia.*

Here endeth the Fancies of 3. Parts.



Ame right your Notes.





Ing this as that.





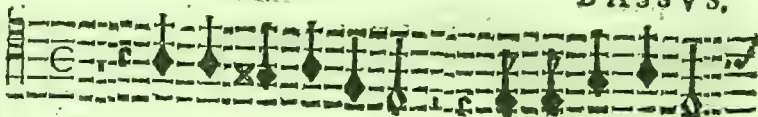
One alteration.



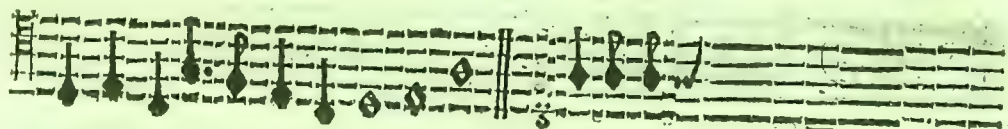
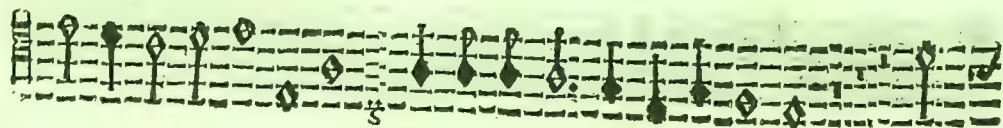
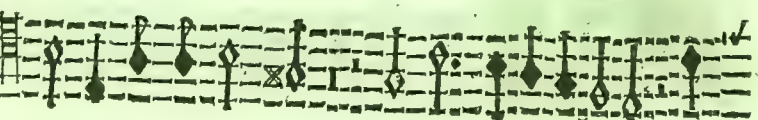
Of 4 Parts.

XXI.

BASSVS.

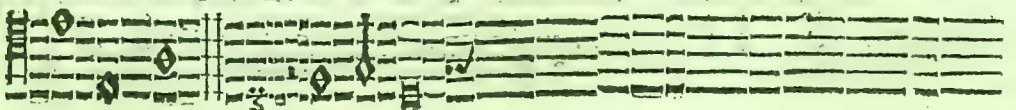
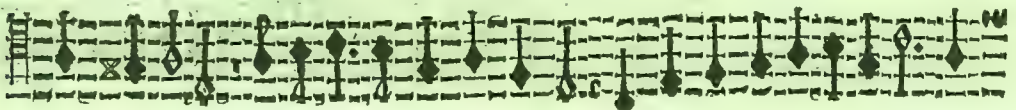
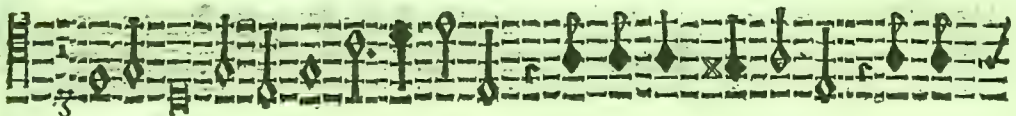
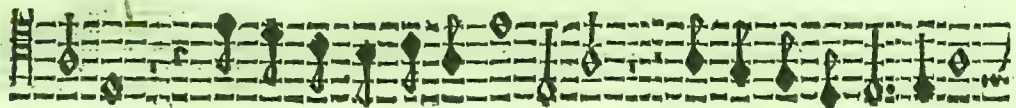
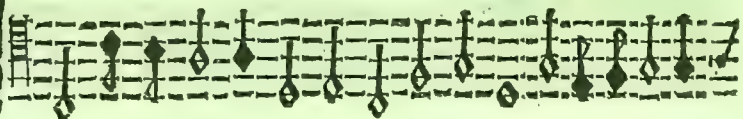


Re the first.

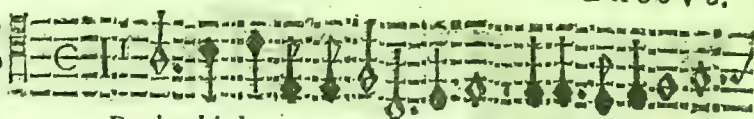




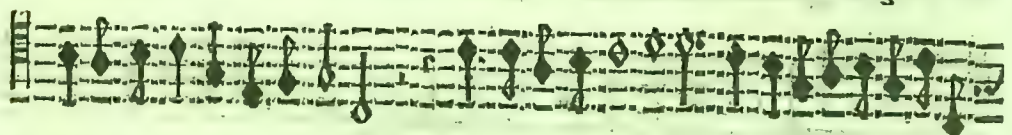
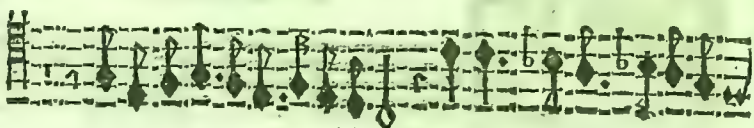
Re the second.

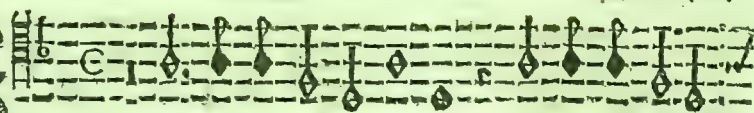


D3



Re the third.



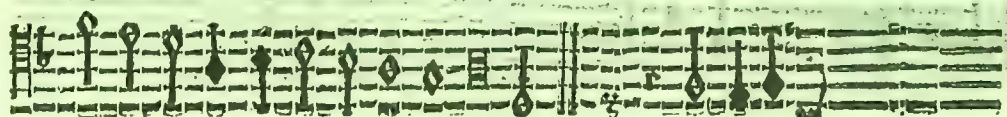


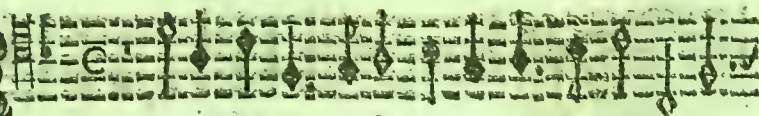
Ot over long.



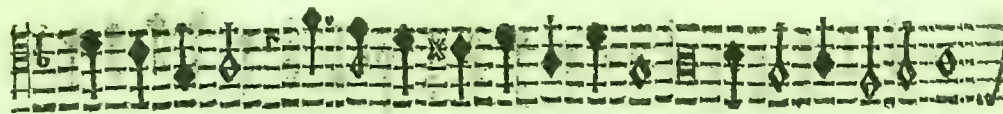
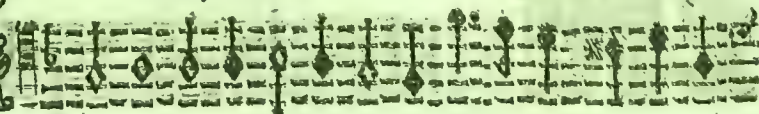


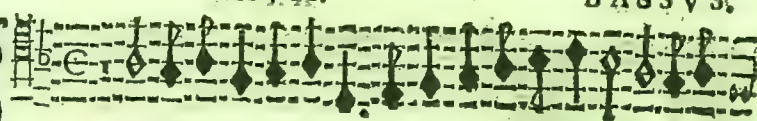
Omewhat short.



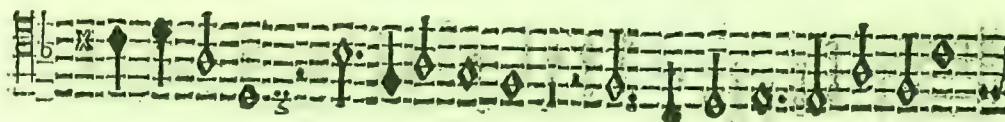


Only at last.



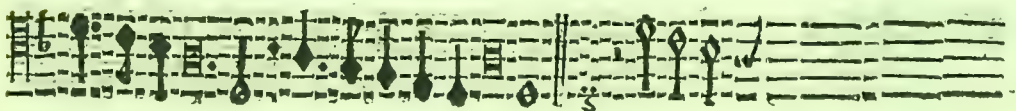
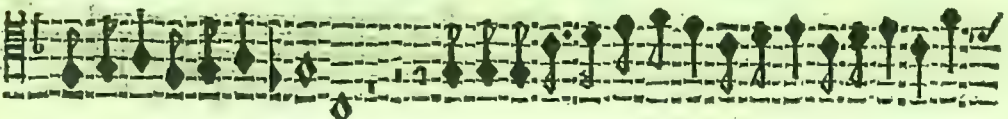
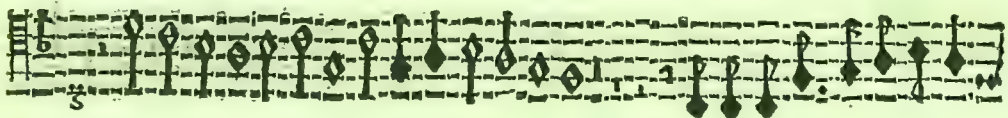
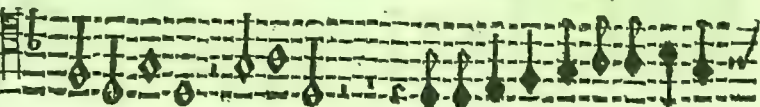


Lay not too fast.





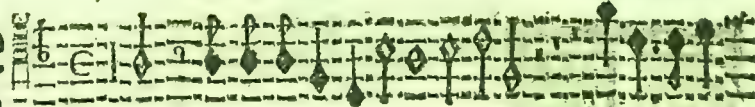
He last but one.



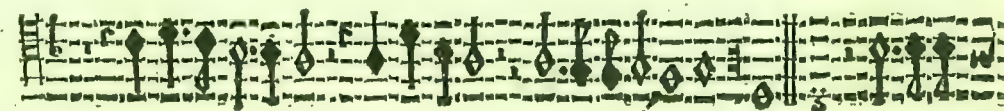
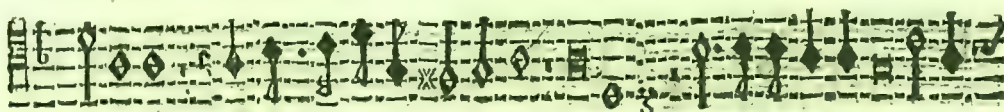
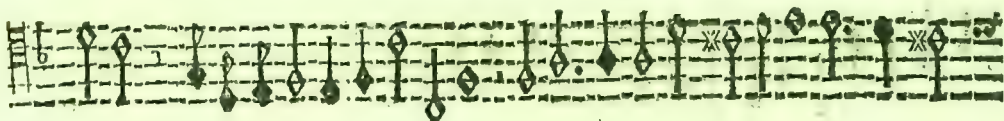
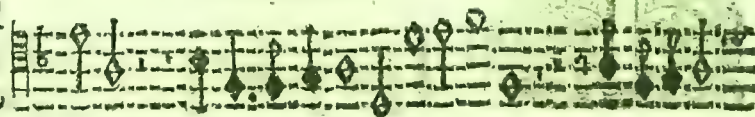
Of 4 Parts.

XXIX.

BASSVS.



His and no more.



FINIS.

FANTAZIES

OF

Two, Three, and Four Parts,

FOR

VIOLS.

Composed by *Michael East*, Batchelor of *Musick*.



LONDON,

Printed, and are sold by *John Playford*, at his shop in
the *TEMPLE*.

1750903505

1000 900

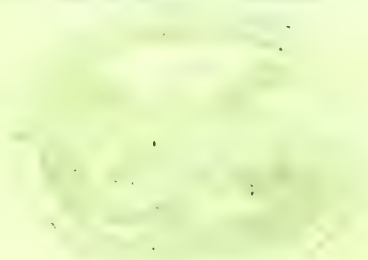
800

FEANTAZIES

OF

FOR

VIOL.



TO THE TRVELY NOBLE
LOVER OF LEARNING, AND
PATRON OF ARTS, SIR
CHRISTOPHER HATTON,
Knight of the most Honourable Order
of the BATH,

Michael East Batchellour of Musicke, wilheth all
increase of Honour and Happinesse.

Honoured Sir :



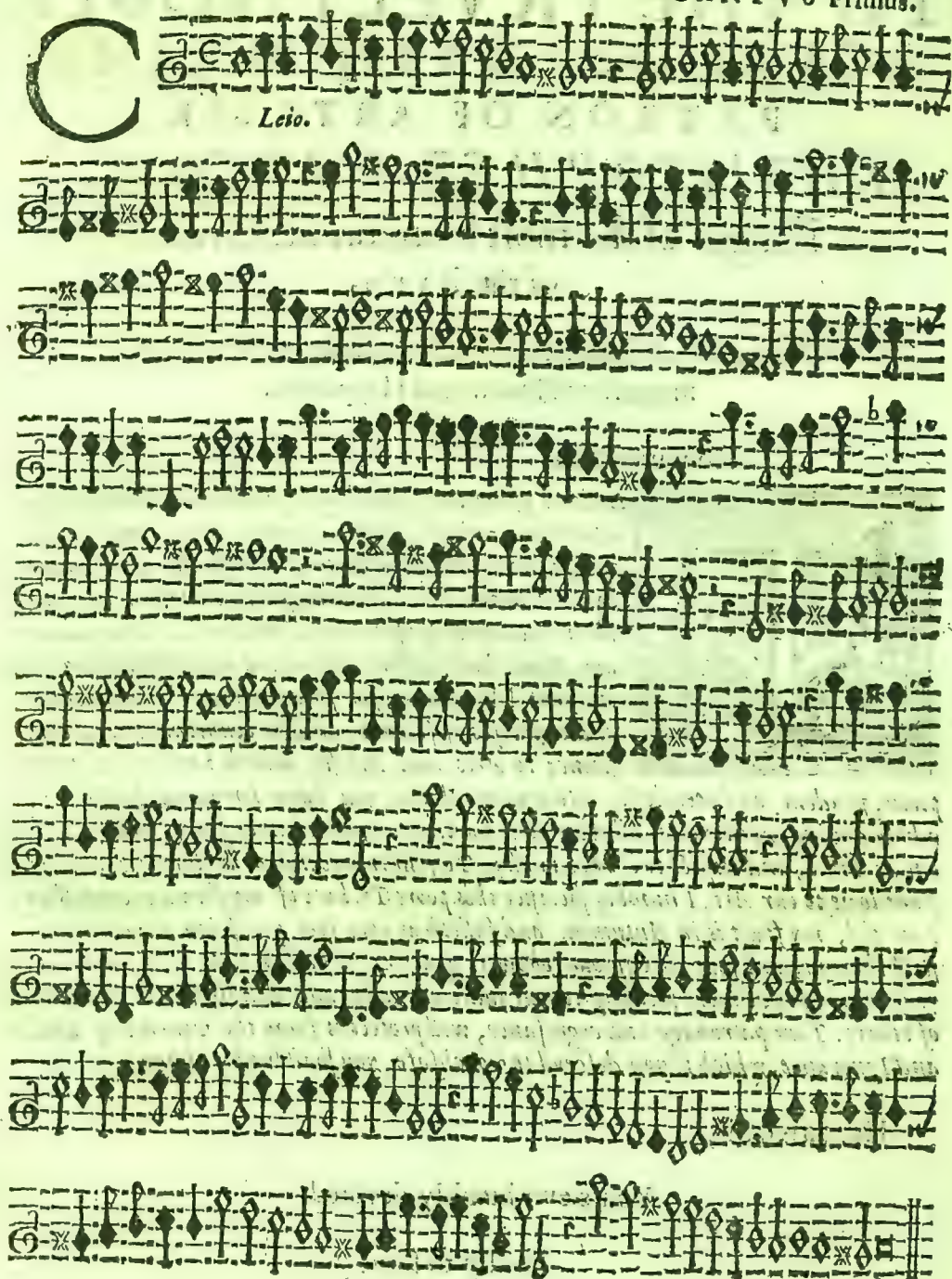
*Th*e love of vertue, in all ages, hath made some persons illustrious, whose sublime spirits, and choyce judgments, have prompted them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Fame hath deservedly voted and enstiled you, an eminent Mæcenas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which renders you truly pious, prudent, and peerelesse. More particularly, you have honoured Musicke: of whose divine excellencies, all other Arts participate, which may glory, to be as ancient as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my fruit is in Autumn, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your judicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the venom of Envie and Ignorance, which if you descend to vouchsafe, you shall highly oblige,

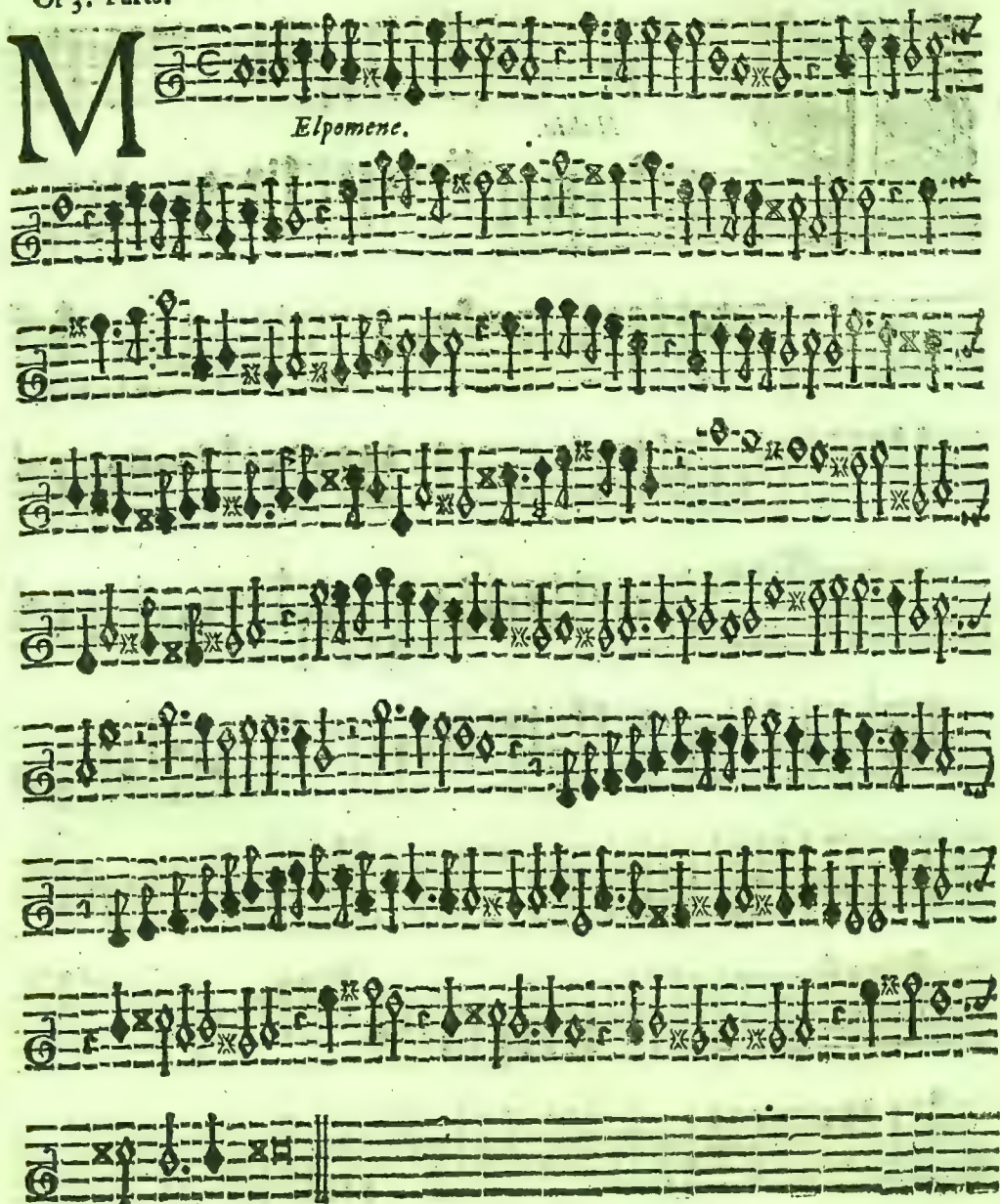
Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.


C*Leio.*

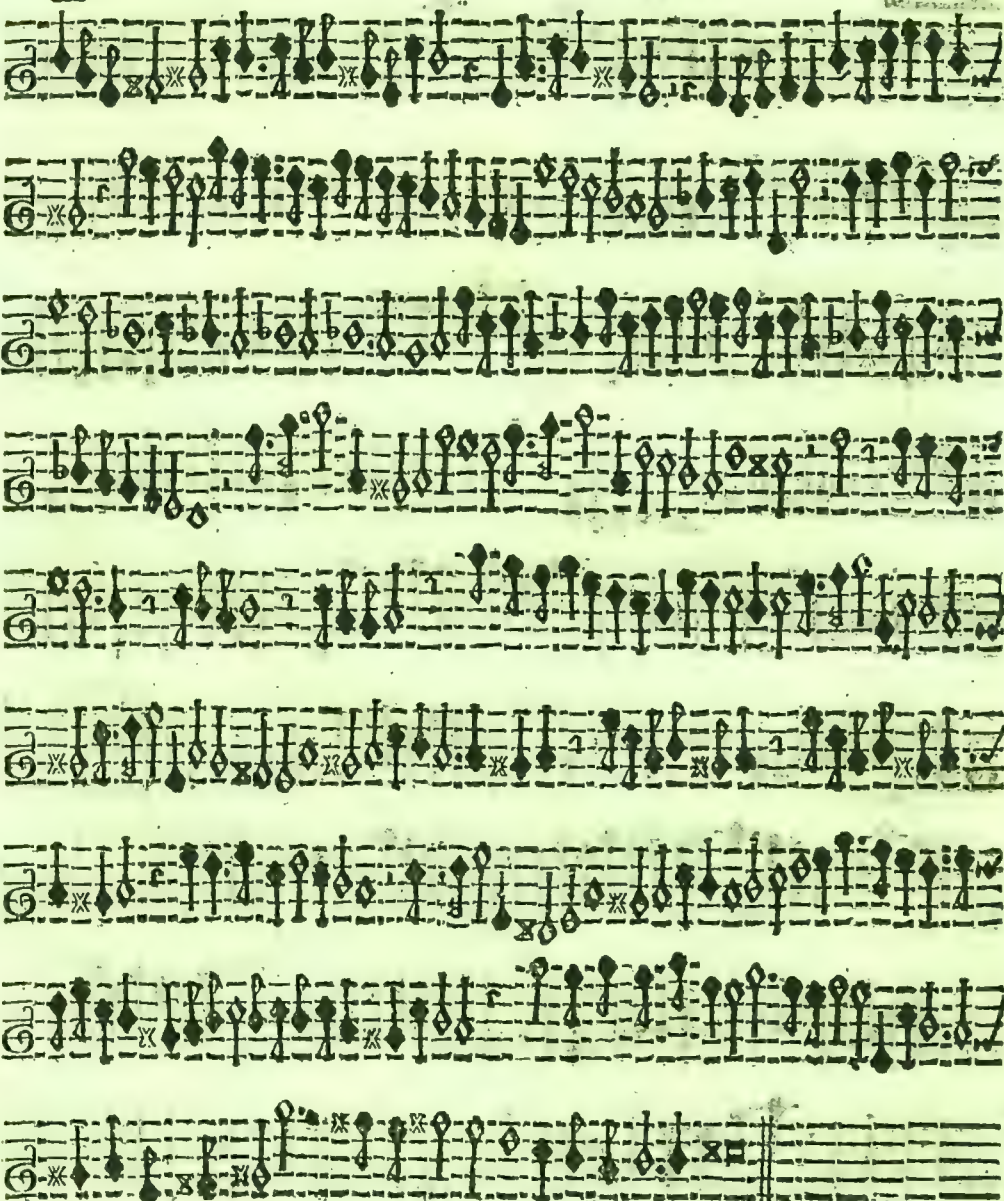
M*Elpomene.*

*Haleia.*

E *Vierpe.*

The musical score consists of ten staves of music, each containing a series of notes and rests. The notation is a form of early printed music, likely lute tablature, using letters and symbols on a six-line staff. The first staff begins with a large 'E' and the word 'Vierpe.' below it. The music consists of a series of notes and rests, with some notes marked with 'x' or 'o' symbols. The system ends with a double bar line.

T  *Erscure.*



The musical score consists of ten staves of music. The first staff begins with a large 'T' time signature and a C-clef. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The music is written in a single system across ten staves.

E *Rato.*

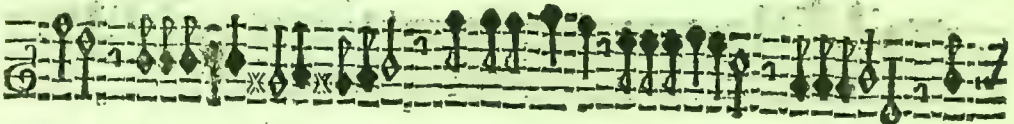
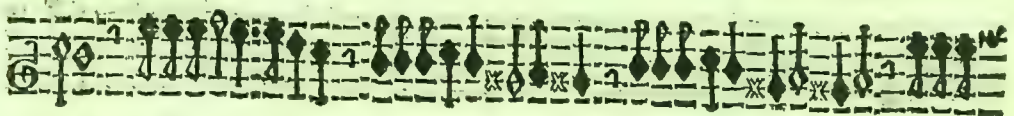
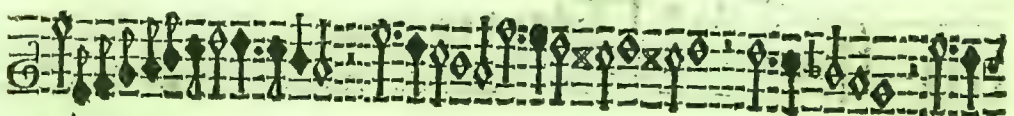
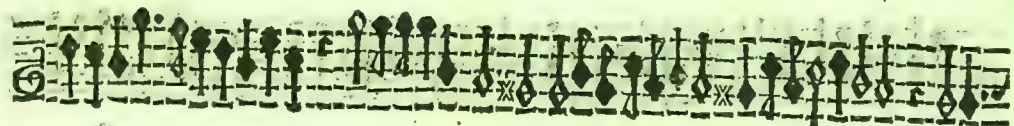
*C*₃

C *Allope.*

This page contains a handwritten musical score for a piece titled "CANTUS Primus." The score is written on ten staves, each beginning with a treble clef and a common time signature (C). The notation is in a historical style, featuring various note values, rests, and accidentals (sharps, flats, and naturals). The first staff is marked with a large, bold "C" and the word "Allope." written below it. The music is arranged in a single system, with the staves connected by a horizontal line. The paper is aged and shows some staining and wear.

E *Vrania.*

The musical score is written on 11 staves. The first staff begins with a large, ornate initial 'E' and the word 'Vrania.' written below it. The music is written in a single system with a treble clef and a common time signature. The notation is a form of early printed musical notation, likely from a 16th-century manuscript. The score ends with a double bar line on the 11th staff.

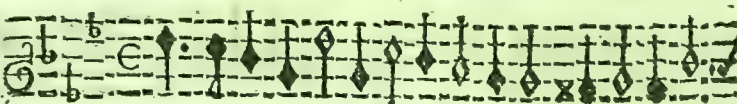
P*Olyhymnia.*

Here endeth the Fancies of 3. Parts.

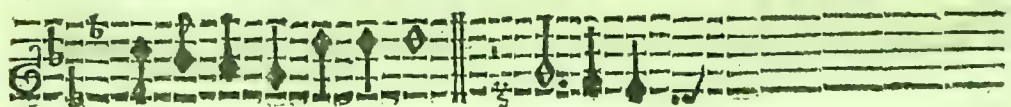
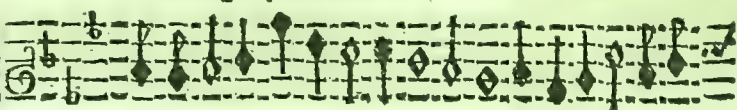
Of 4 Parts.

XVIII.

CANTUS Primus.



Ame right your Notes.

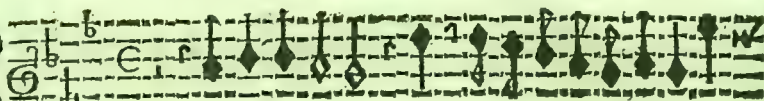


D

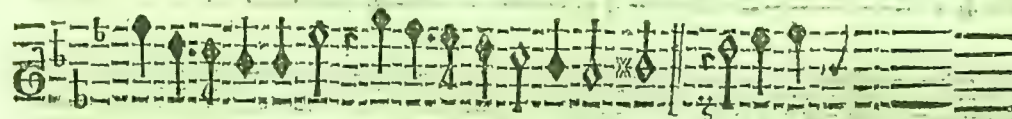
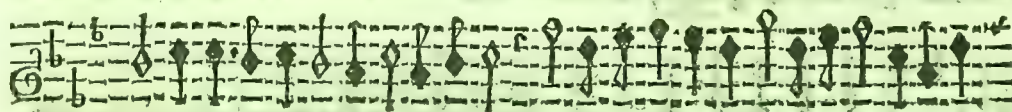
Of 4. Parts.

XIX.

CANTVS Primus

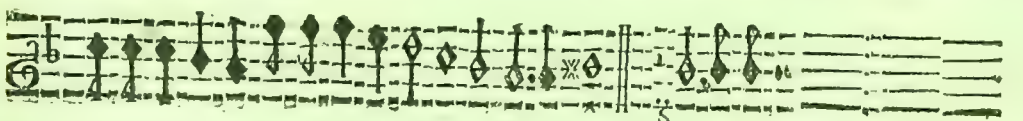
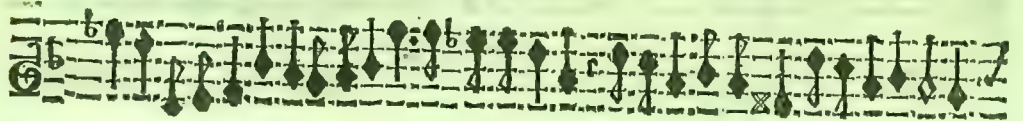
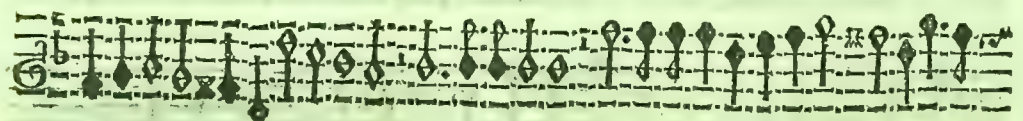
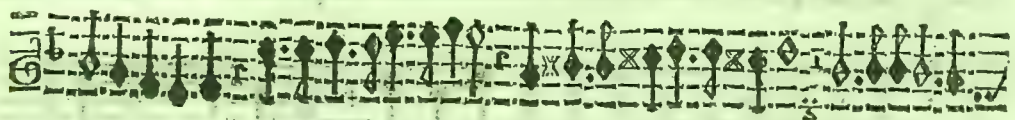
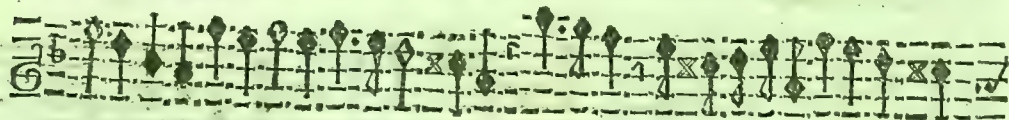
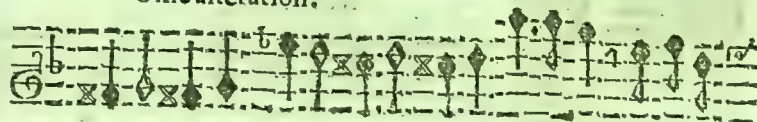


Ing this as that





Ome alteration.



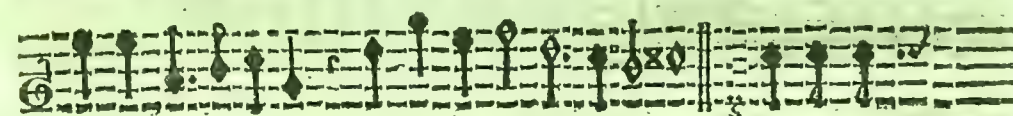
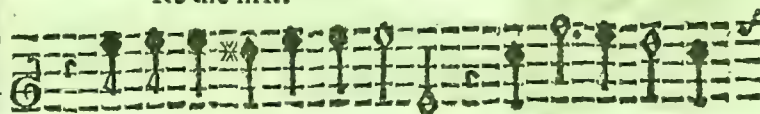
Of 4 Parts.

XXI.

CANTVS Primus.



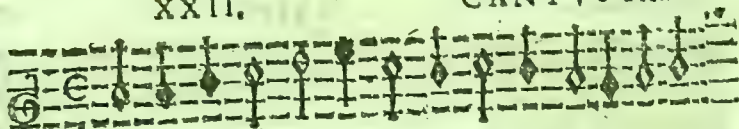
Re the first.



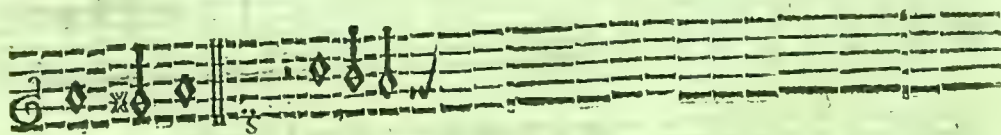
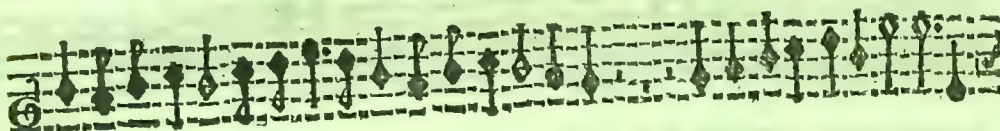
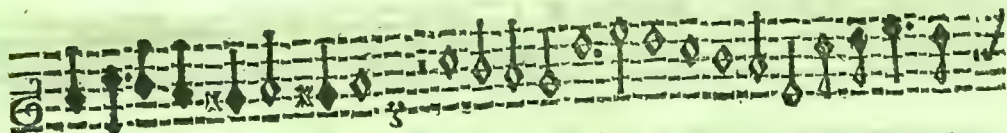
Of 4 Parts.

XXII.

CANTVS Primus.



Re the second.



D3

Of 4 Parts.

XXIII. XX

CANTVS Primus.



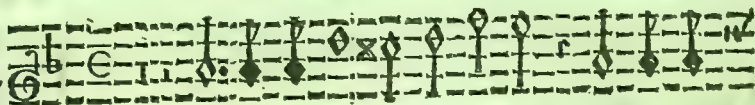
Re the third.

The musical score consists of eight staves of music. The first staff begins with a G-clef and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, naturals, and a double sharp). The second staff contains the instruction "Re the third." above the first measure. The subsequent staves continue the melodic line with similar notation. The final staff concludes with a double bar line and a repeat sign, followed by three empty staves.

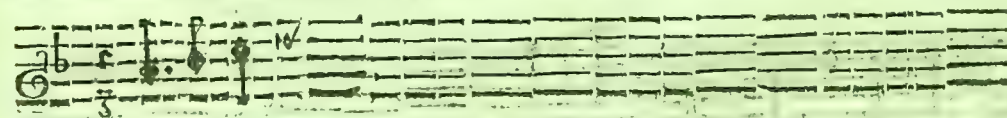
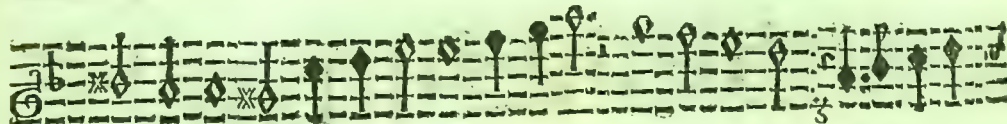
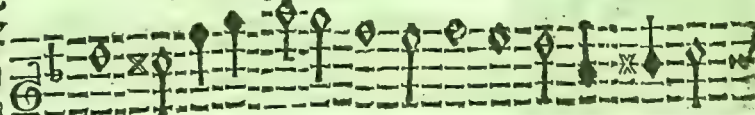
Of 4 Parts.

XXIV.

CANTUS Primus.



Or over long.



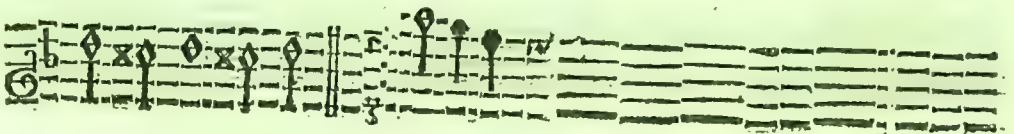
Of 4 Parts.

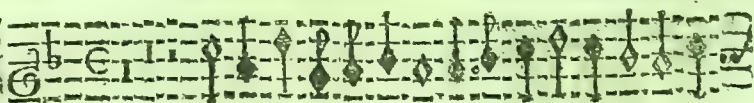
XXV. ~~XXX~~

CANTUS. Primus.

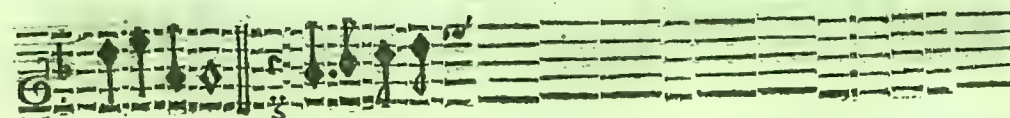
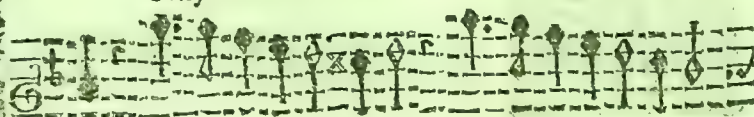


Omewhat short.



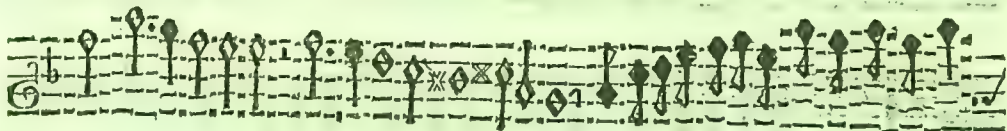
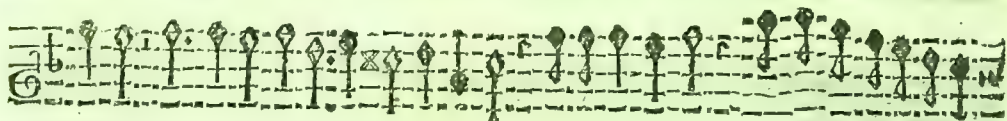
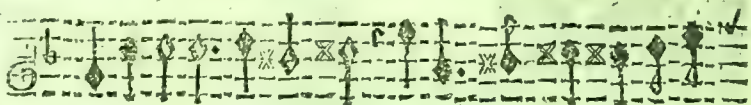


Ofely at last.





Lay not too fast.



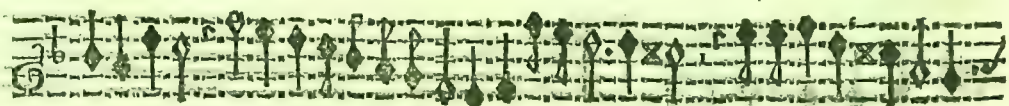
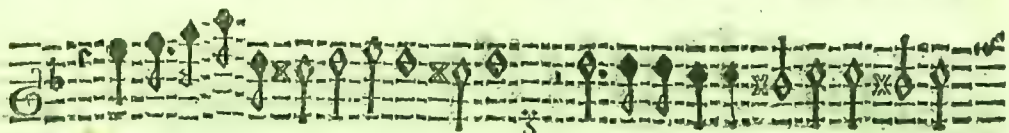
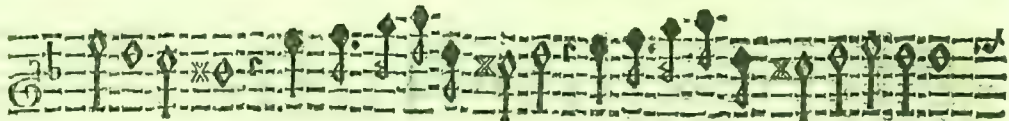
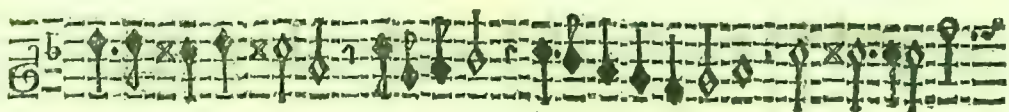
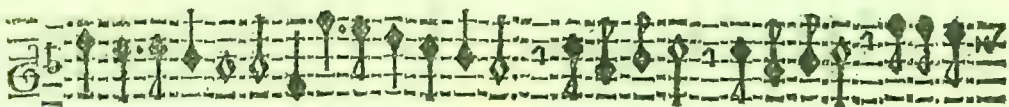


He last but one.





His and no more.



FINIS.

FANTAZIES

OF

Two, Three, and Four Parts,

FOR

VIOLS.

Composed by *Michael East*, Batchelor of *Musick*.



LONDON,

Printed, and are sold by *John Playford*, at his shop in
the *TEMPLE*.

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EVNTAIE

21014



TO THE TRVELY NOBLE
LOVER OF LEARNING, AND
PATRON OF ARTS, SIR
CHRISTOPHER HATTON,
Knight of the most Honourable Order
of the BATH,

Michael East Batchellour of Musicke, wilheth all
increase of Honour and Happinesse.

Honoured Sir :



Thelove of vertue, in all ages, hath made some persons illustrious, whose sublime spirits, and choyce judgments, have prompted them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Fame hath deservedly voted and enstiled you, an eminent Mæcænas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which renders you truly pious, prudent, and peerlesse. More particularly, you have honoured Musicke: of whose divine excellencies, all other Arts participate, which may glory, to be as ancient as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my fruit is in Autumne, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your judicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the venome of Envie and Ignorance, which if you descend to vouchsafe, you shall highly oblige,

Honoured Sir,

Yours ever humbly devored

loyally to serve you,

MICHAEL EAST.

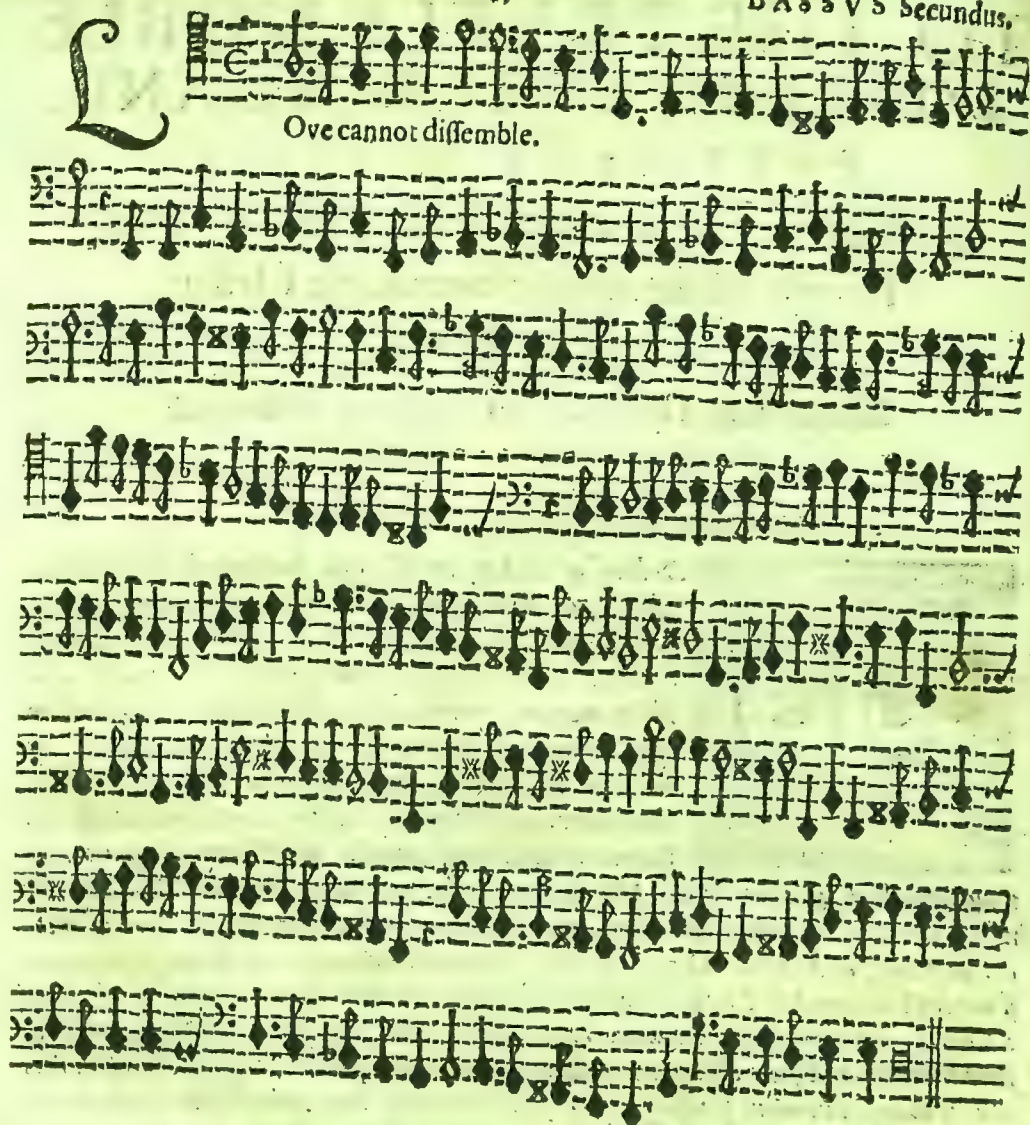
Duo.

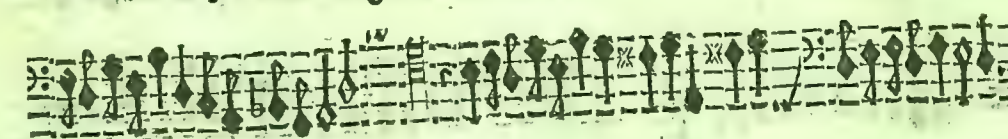
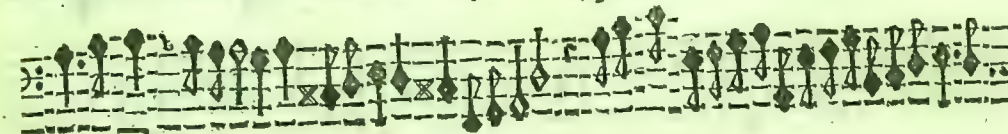
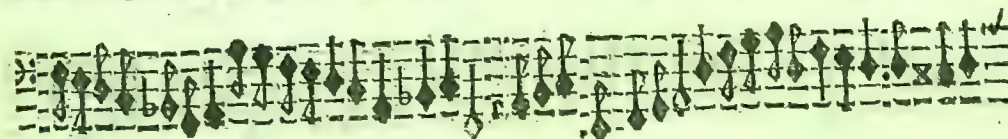
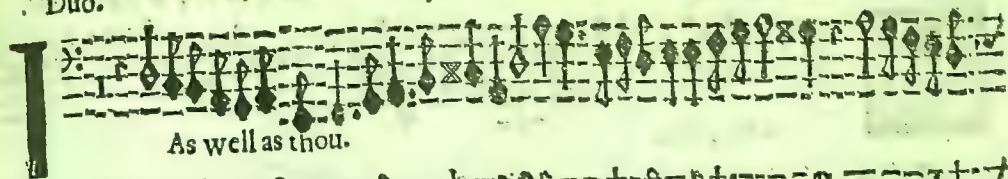
I.

BASSVS Secundus.

L

Ove cannot dissemble.

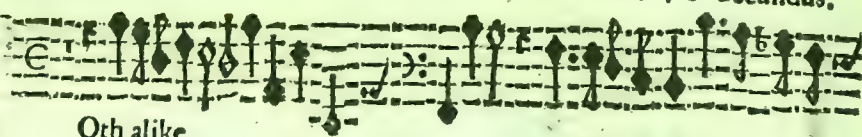




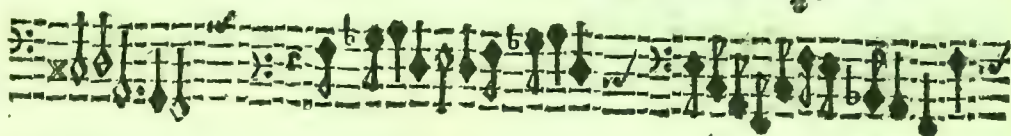
Duo.

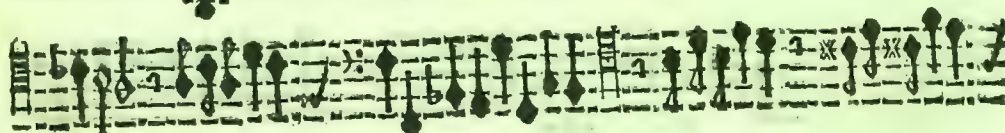
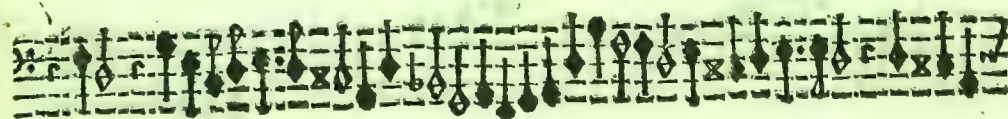
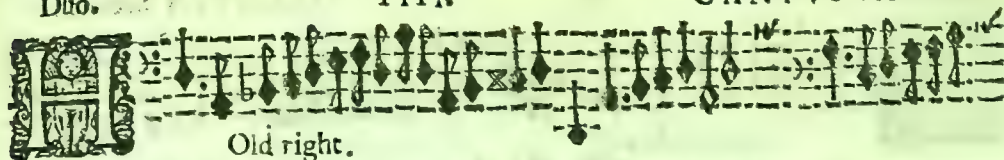
III.

CANTVS Secundus.



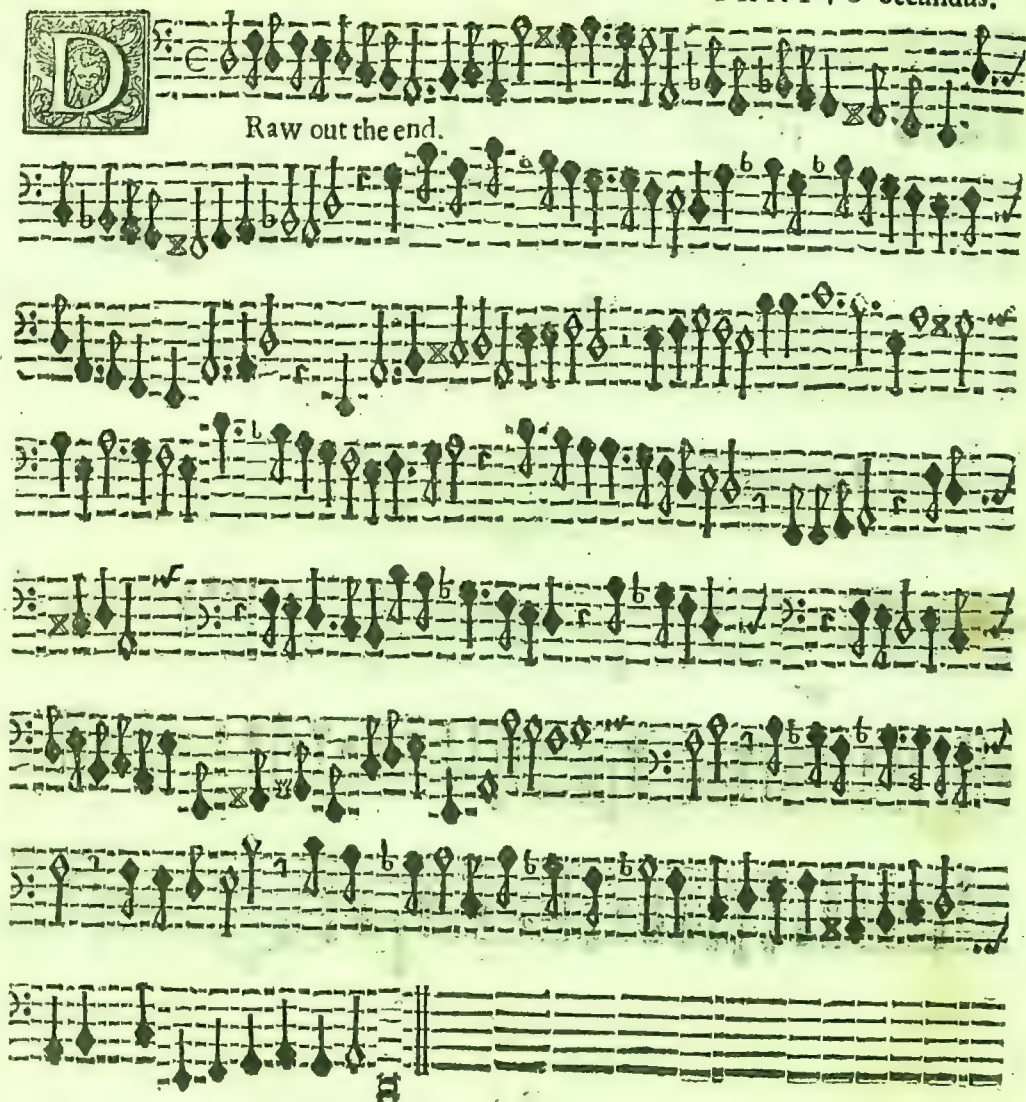
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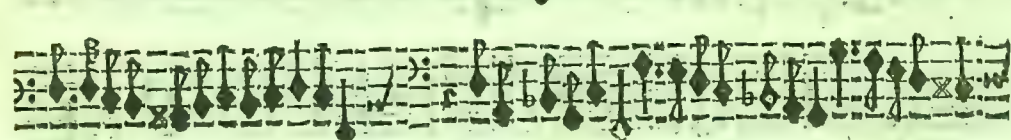
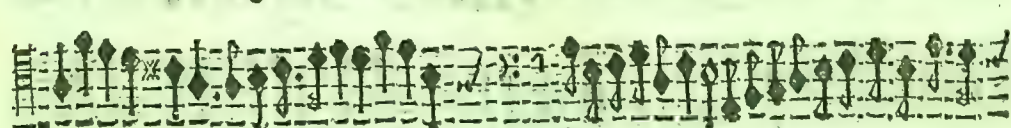
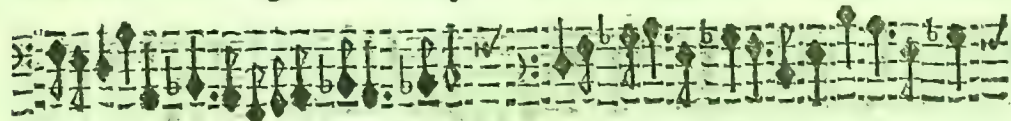
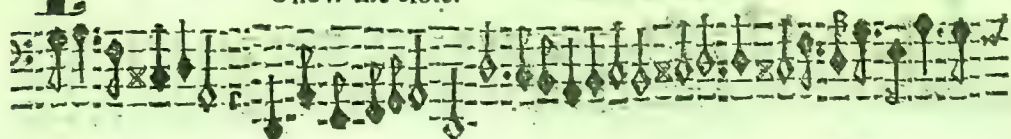




Raw out the end.




F Ollow me close.

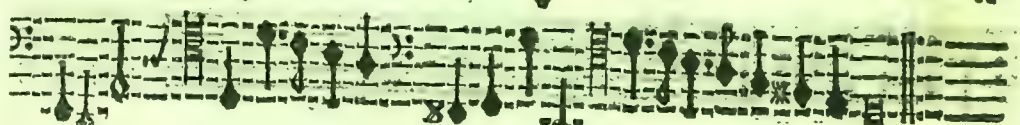
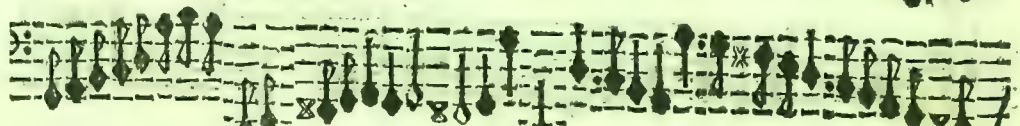
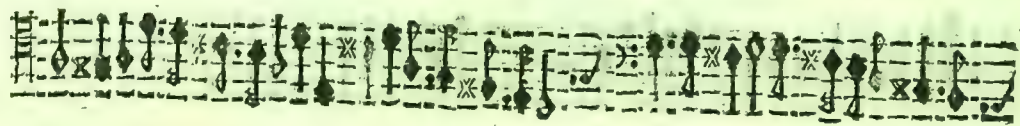
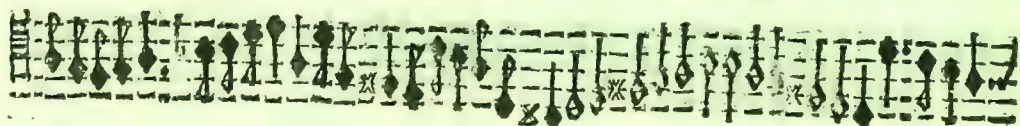


Duo.

VII.

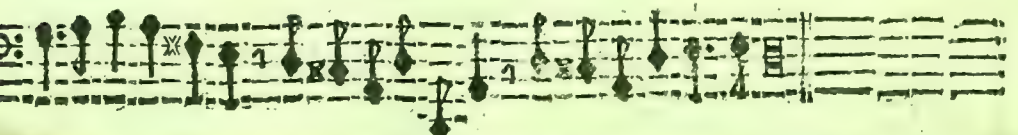
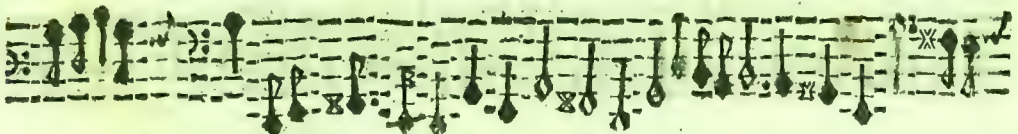
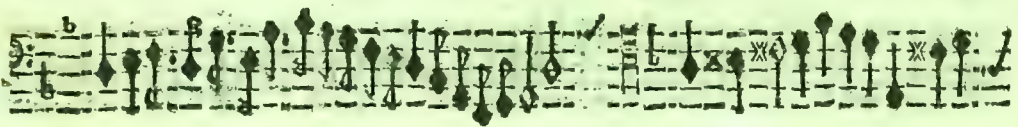
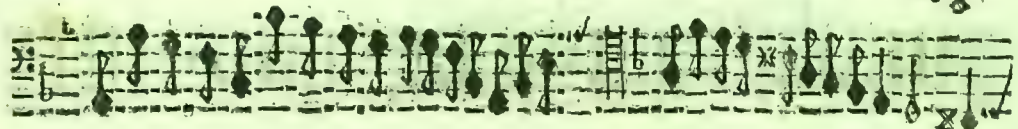
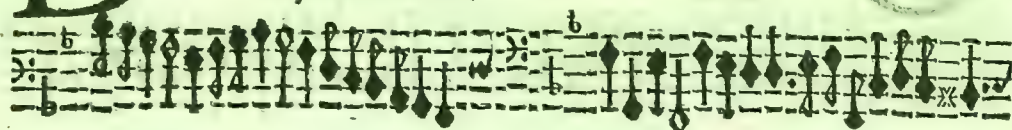
CANTUS Secundus.

V 
T re my fa sol la.

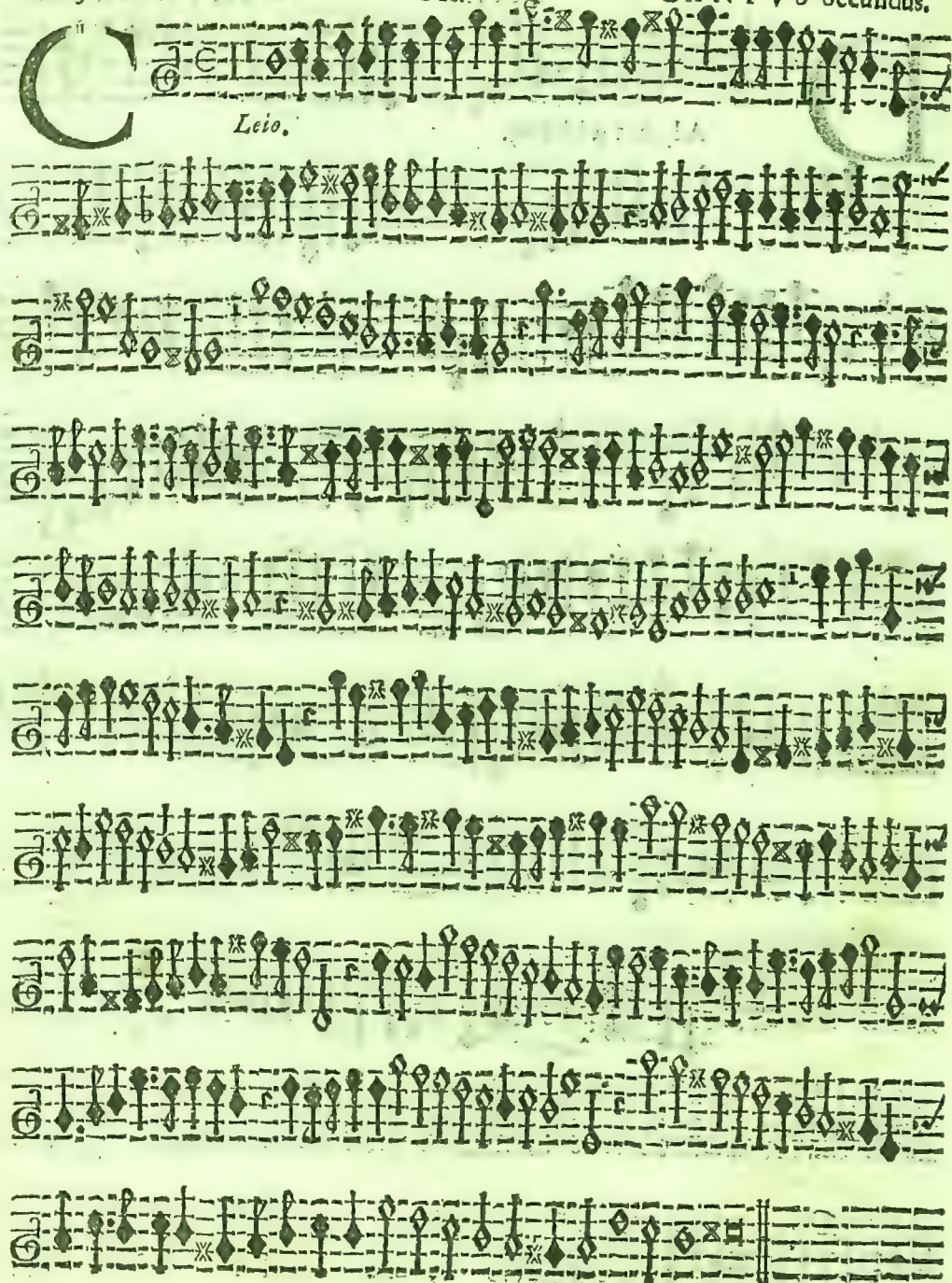


D

Ally not with this.

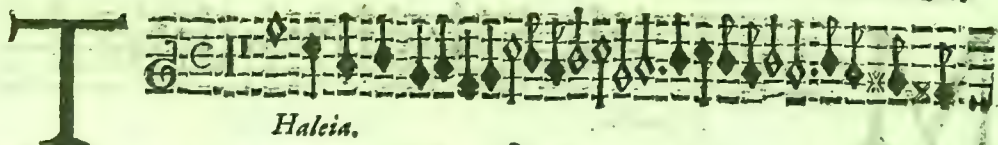
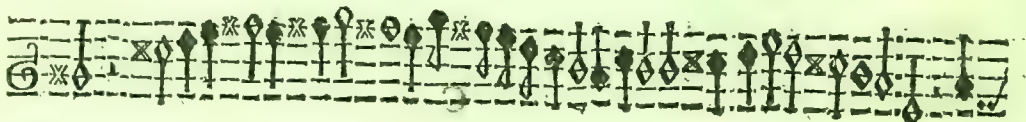
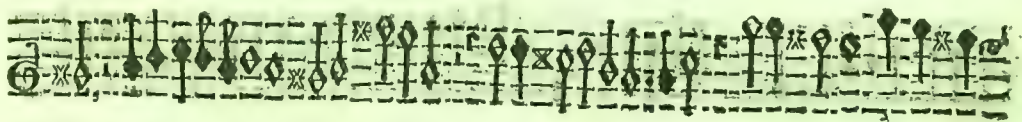


Here endeth the Duos.

C*Leio.*

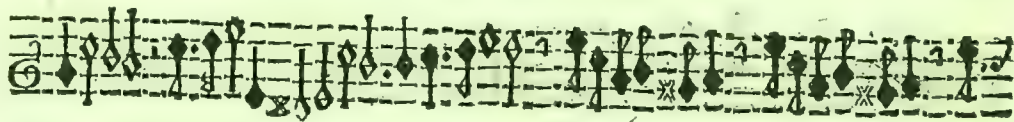
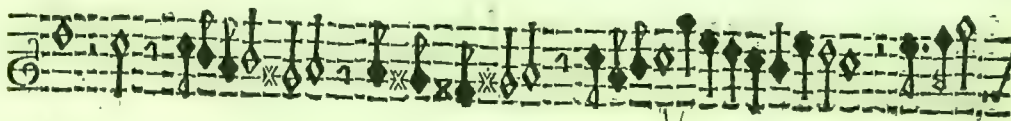
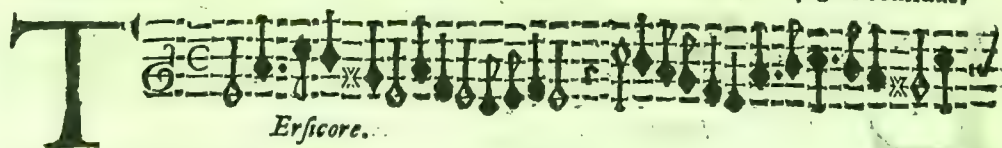
M *Elpomenē.*

The musical score is written on eight staves. The first staff begins with a large 'M' and the word 'Elpomenē.' below it. The notation is a form of early printed musical notation, likely mensural notation, with notes and rests on a five-line staff. The first staff starts on a C-clef and the subsequent staves continue the melody. The notation includes various note values, rests, and accidentals (sharps and flats). The score ends with a double bar line on the eighth staff.

*Haleia.*

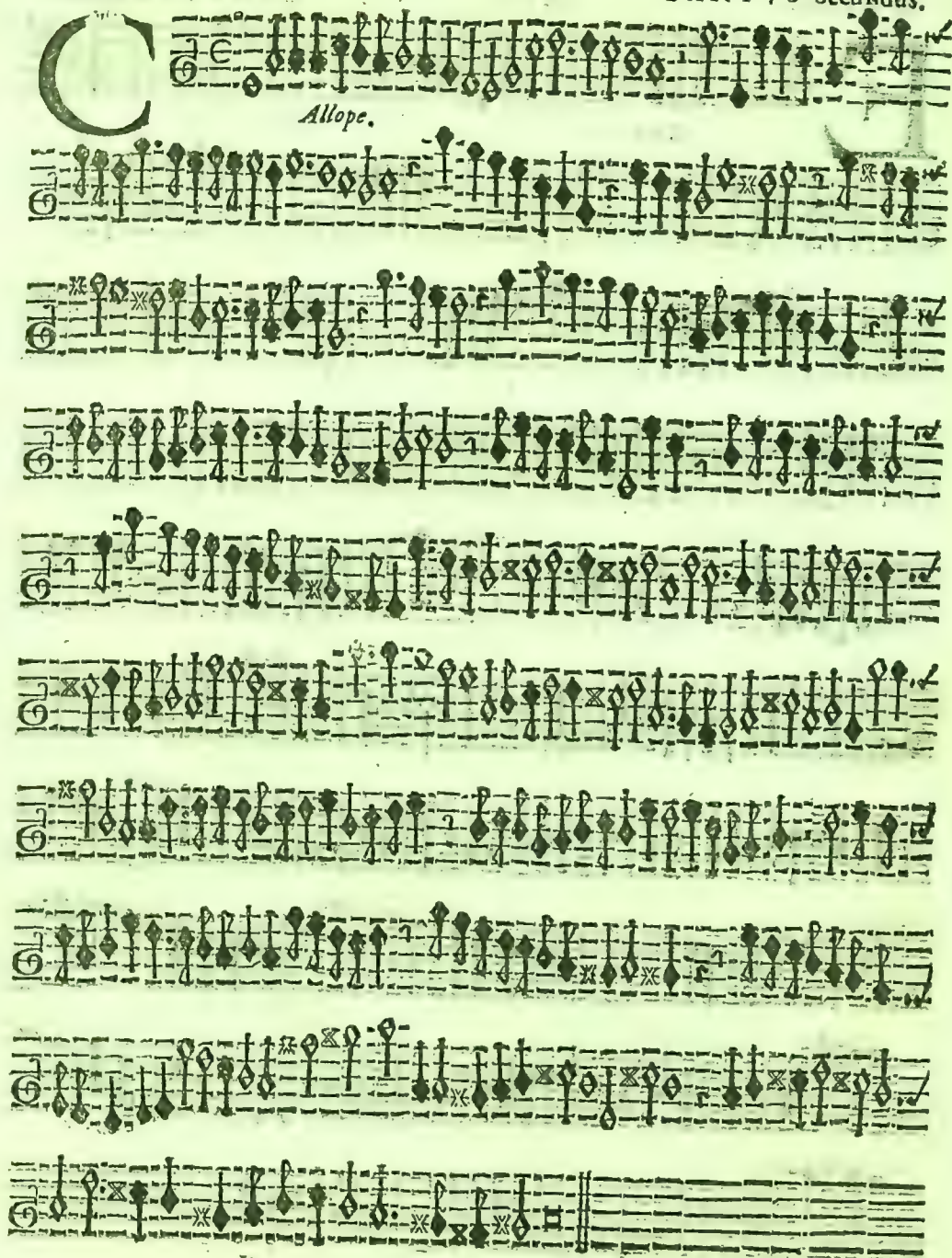
E *Vierpe.*

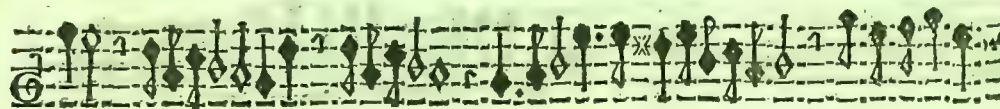
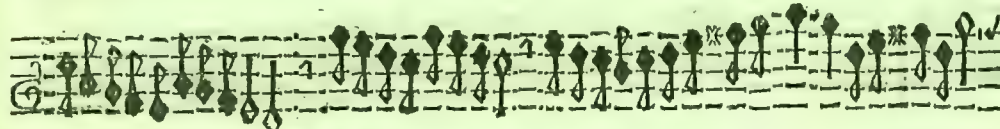
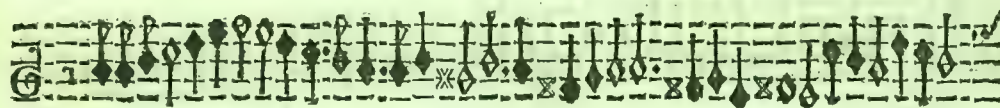
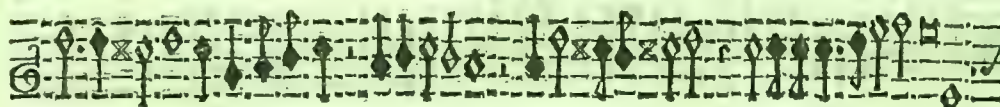
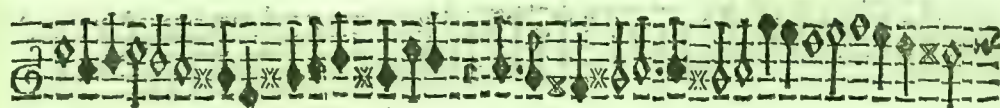
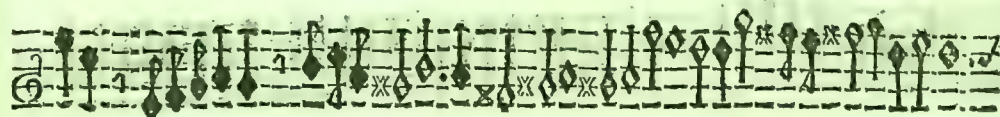
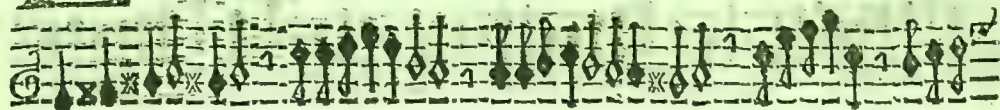
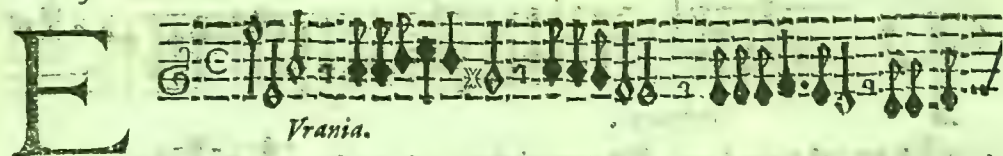
C 2

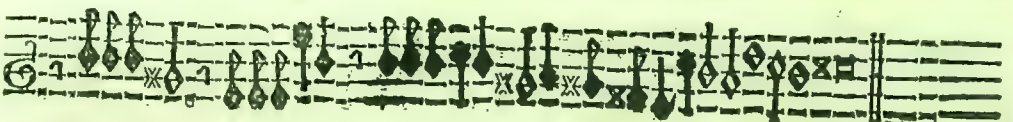
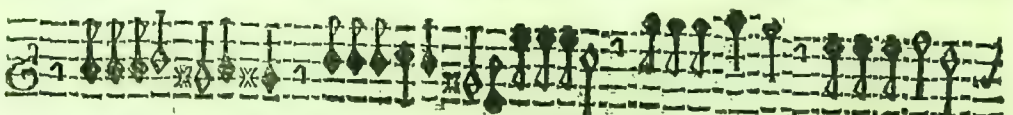
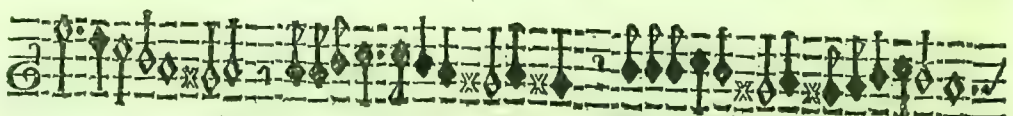
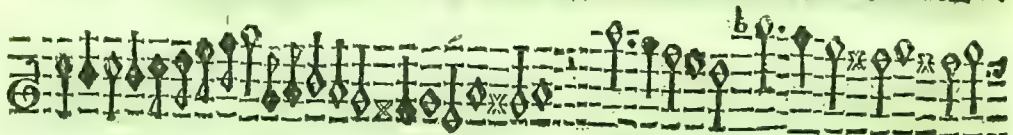
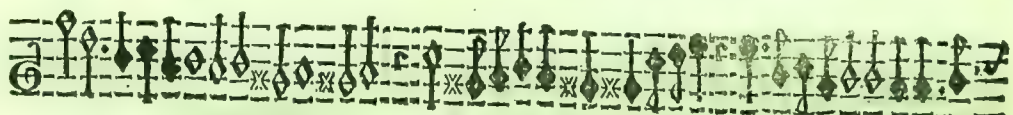
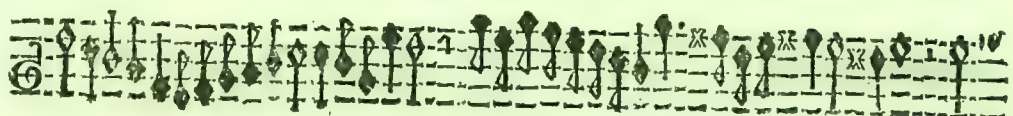


E *Rato.*

The musical score is written on ten staves. The first staff begins with a large, ornate initial 'E' and the word 'Rato.' written below it. The music is written in a style typical of 16th-century manuscripts, with many accidentals and complex rhythmic patterns. The notation includes various note values, including minims, crotchets, and quavers, as well as numerous accidentals (sharps, flats, and naturals). The staves are connected by a single line, and the music is written in a single system.

C*Allope.*



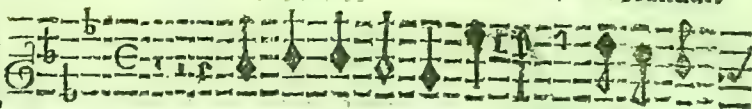
P*Olyhymnia.*

Here endeth the Fancies of 3. Parts.

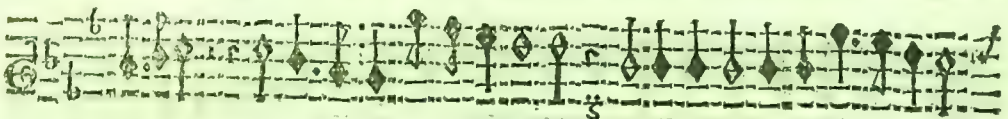
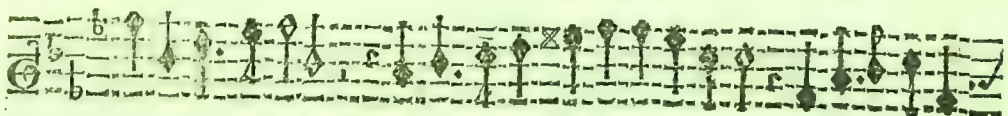
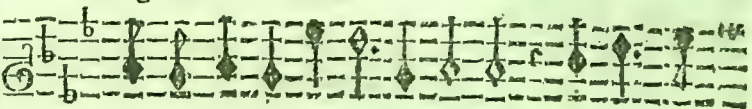


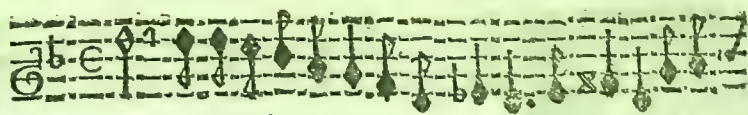
Ameright your Notes.



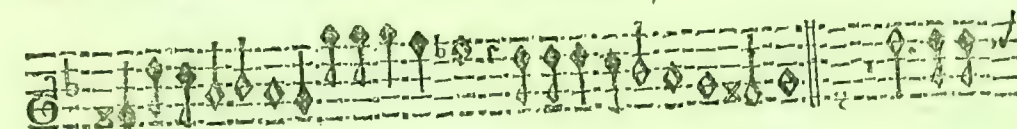
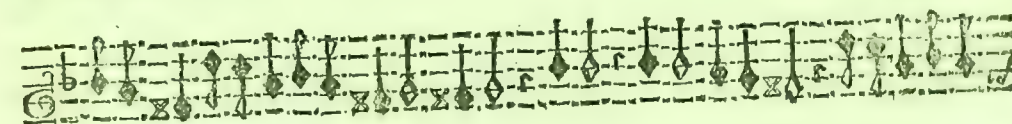
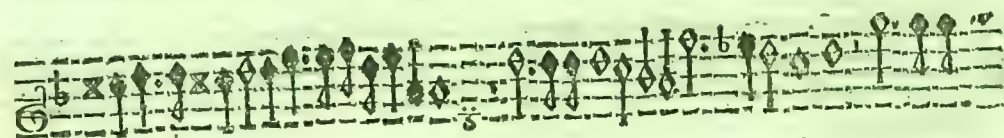
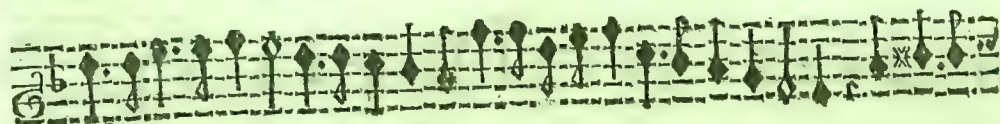
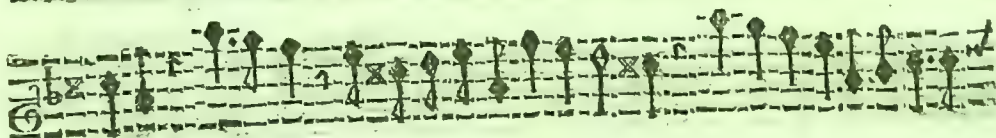
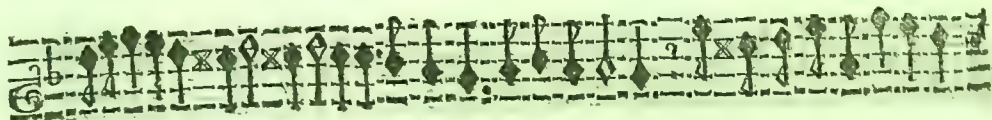


Ing this as that



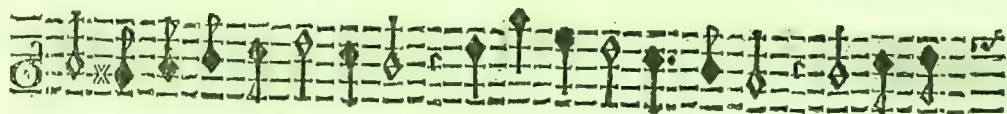
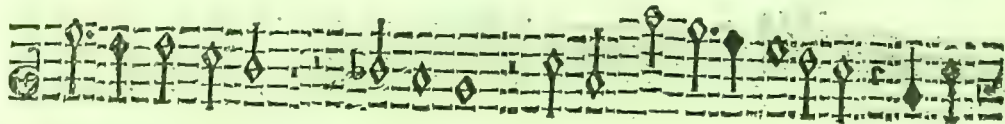
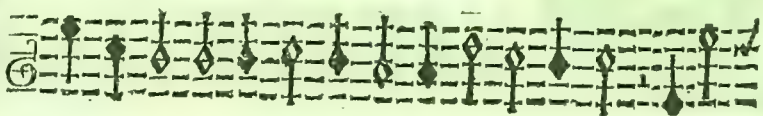


Ome alteration.



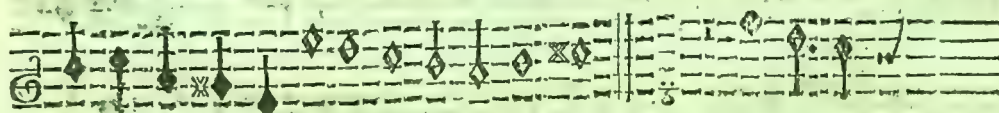
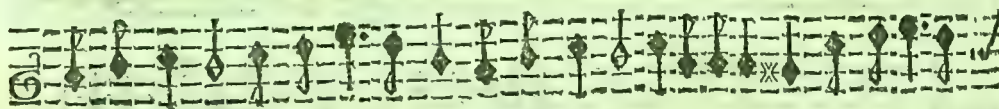
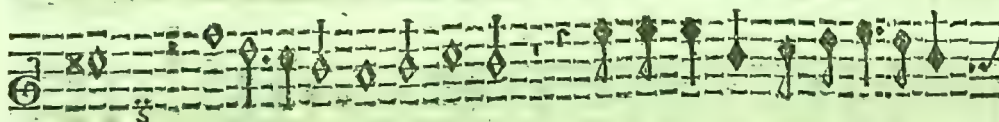


Re the first.





Re the second.



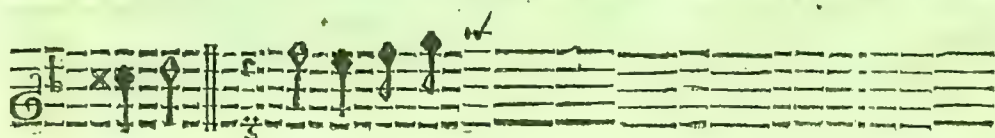
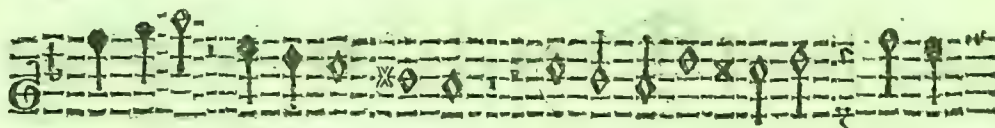
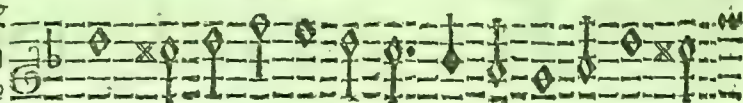
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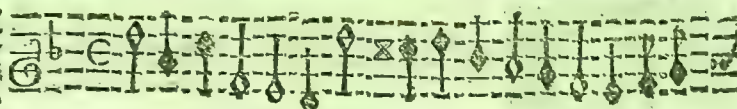
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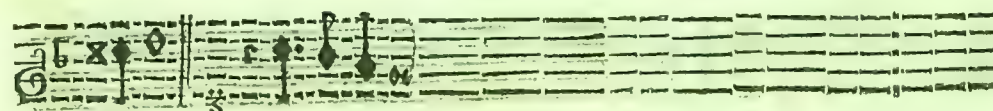
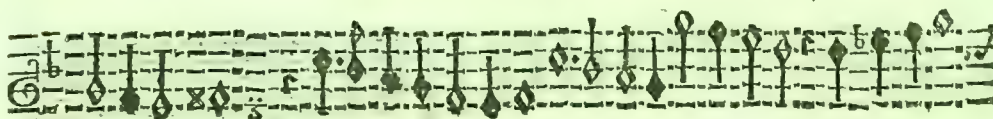
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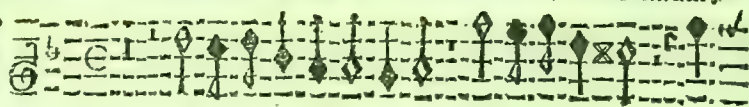




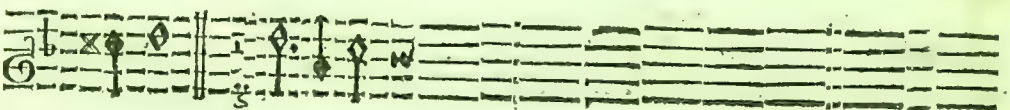
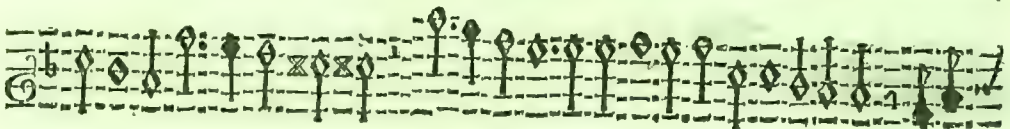
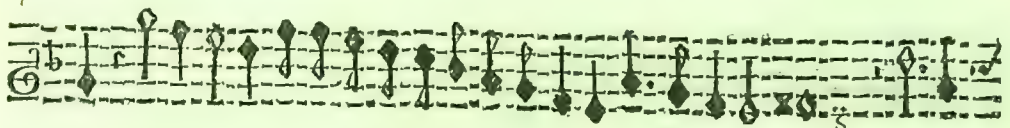


Softly at last.





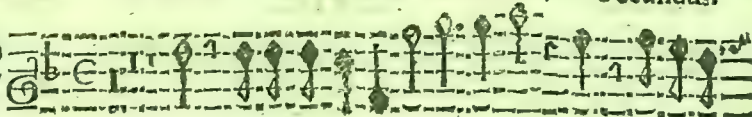
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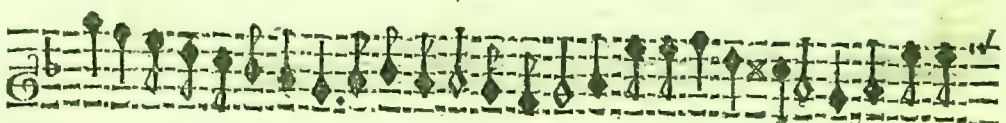
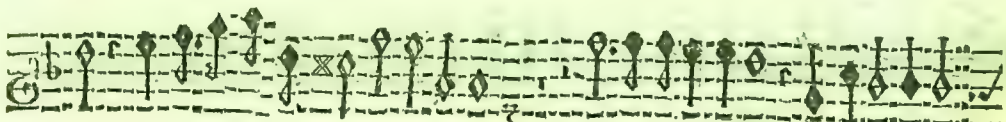
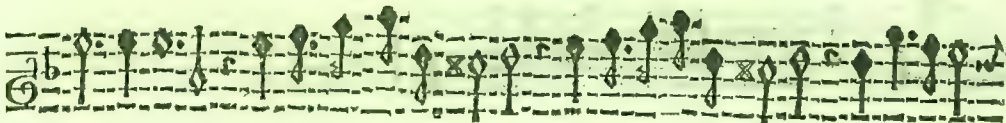
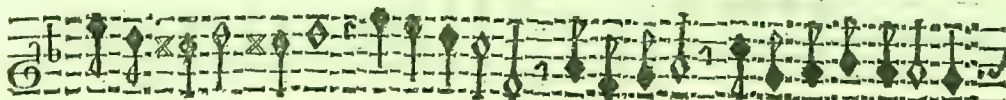
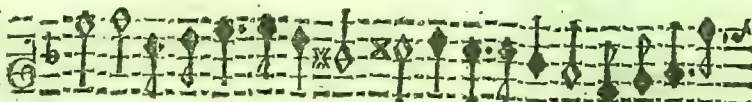


He last but one.





His and no more.



FINIS.

FANTAZIES

OF

Two, Three, and Four Parts,

FOR

VIOLS.

Composed by *Michael East*, Batchelor of *Musick*.



LONDON,

Printed, and are sold by *John Playford*, at his shop in
the *TEMPLE*.

19460907506

NOV 907

B72/4

FANTASIES

VIOL.

TO THE TRVELY NOBLE
LOVER OF LEARNING, AND

PATRON OF ARTS, SIR

CHRISTOPHER HATTON,

Knight of the most Honourable Order
of the BATH,

Michael East Batchellour of Musicke, wilheth all
increase of Honour and Happinesse.

Honoured Sir :



Helove of vertue, in all ages, hath made some persons illustrious, whose sublime spirits, and choyce judgments, have prompted them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Fame hath deservedly voted and enstiled you, an eminent Mecænas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which renders you truly pious, prudent, and peerelesse. More particularly, you have honoured Musicke: of whose divine excellencies, all other Arts participate, which may glory, to be as ancient as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my fruit is in Autumne, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your judicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the wenome of Envie and Ignorance, which if you descend to vouchsafe, you shall highly oblige,

Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.

TO THE TRAVELLER LOVER OF LEARNING

BY JOHN HENRY

OF THE UNIVERSITY OF OXFORD

IN A LETTER TO HIS FRIEND

MR. J. H. HENRY

OF THE UNIVERSITY OF OXFORD

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MR. J. H. HENRY

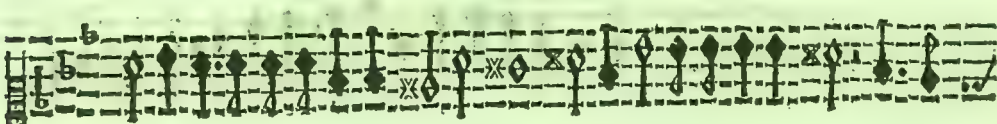
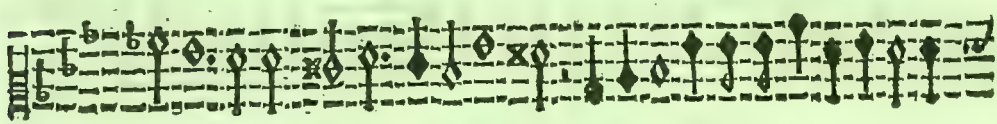
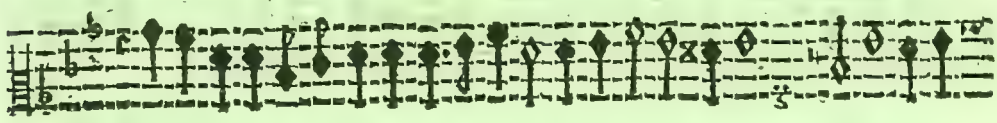
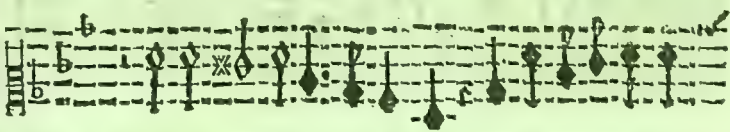
OF THE UNIVERSITY OF OXFORD

BY JOHN HENRY

OF THE UNIVERSITY OF OXFORD



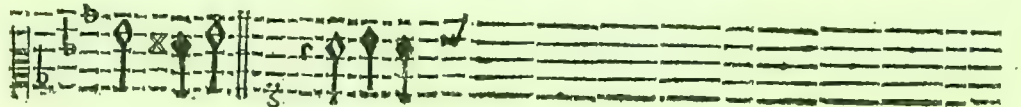
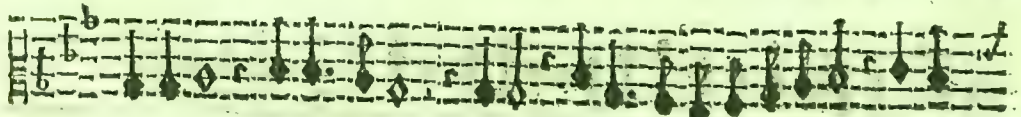
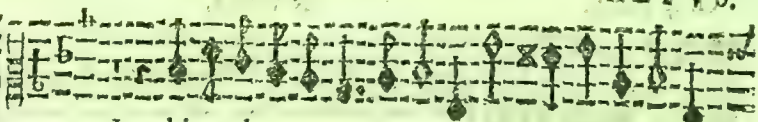
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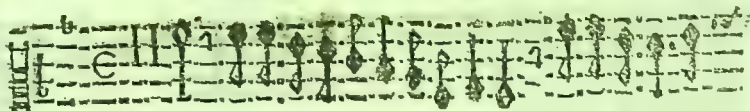


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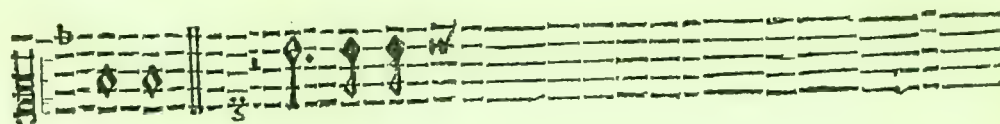
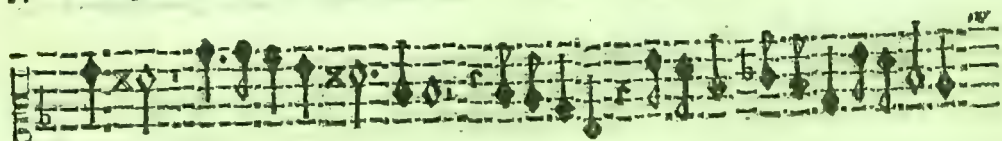
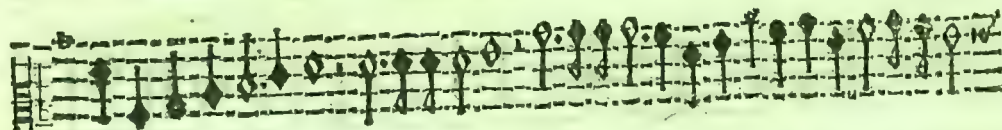
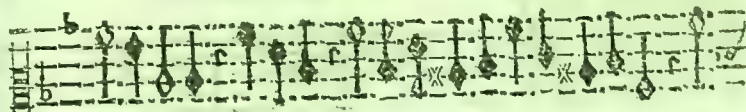


Ing this as that.





One alteration.



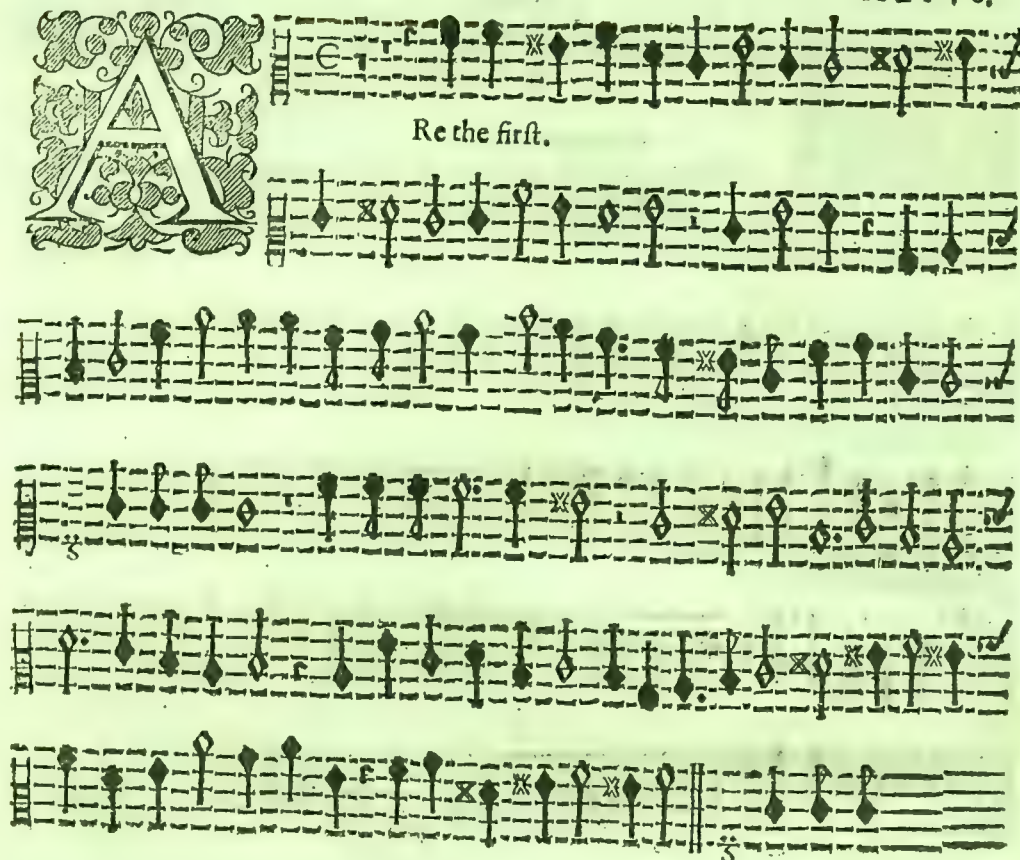
Of 4 Parts.

XXI,

ALTUS.



Re the first.



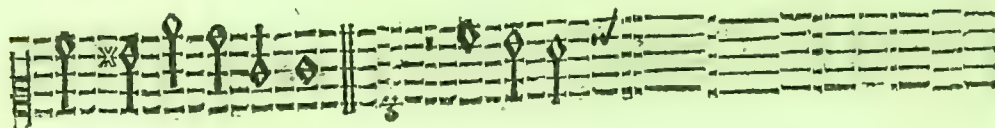
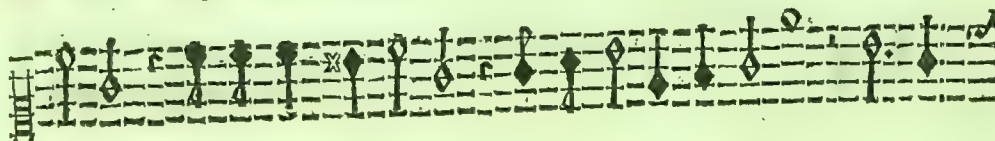
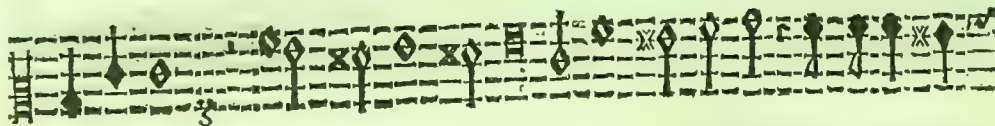
Of 4 Parts.

XXII.

ALTUS.



Re the second.



D 3

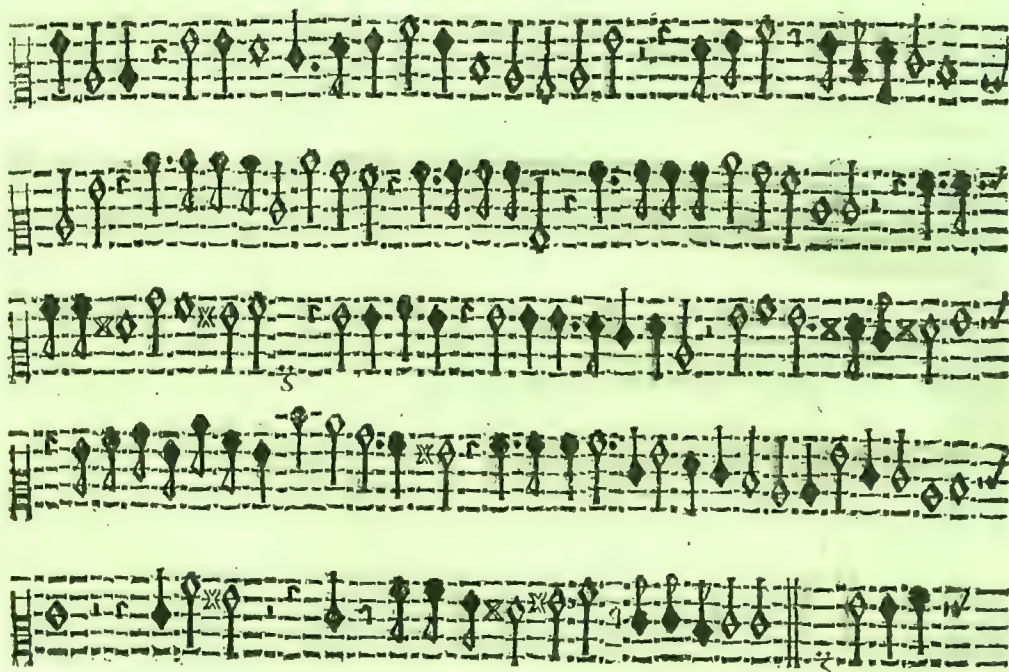
Of 4 Parts.

X XIII.

ALTIVS.



Re the third.



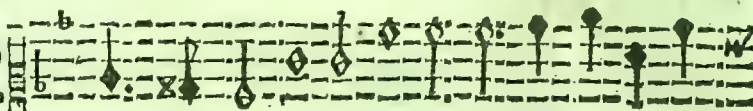
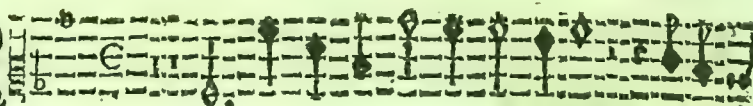


Or over long.



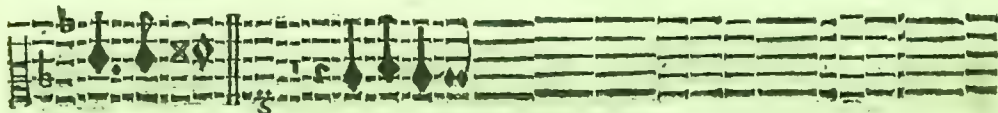
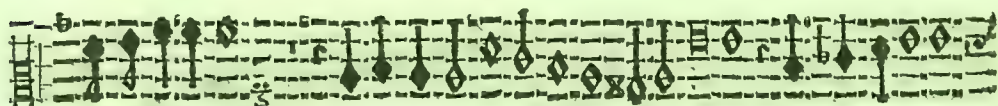
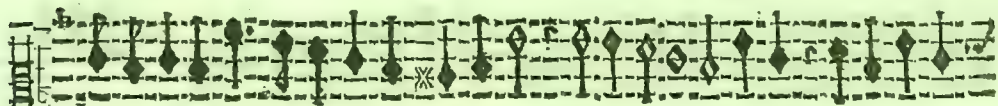
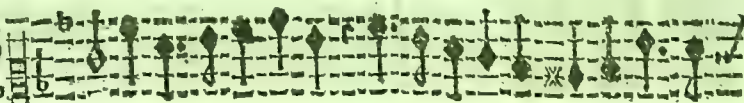


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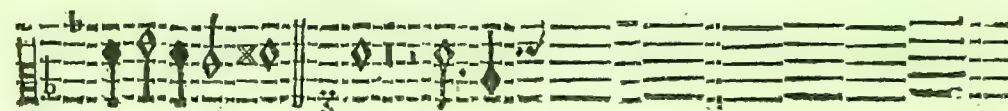
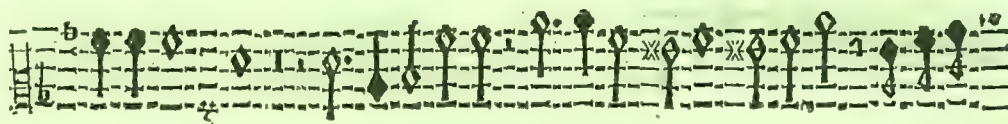
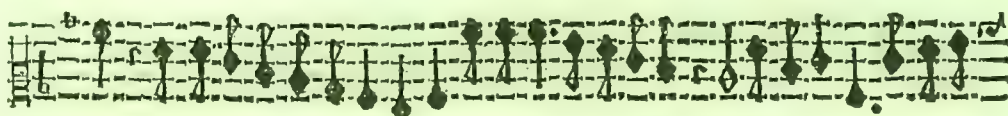
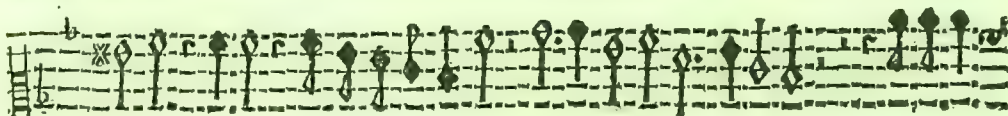


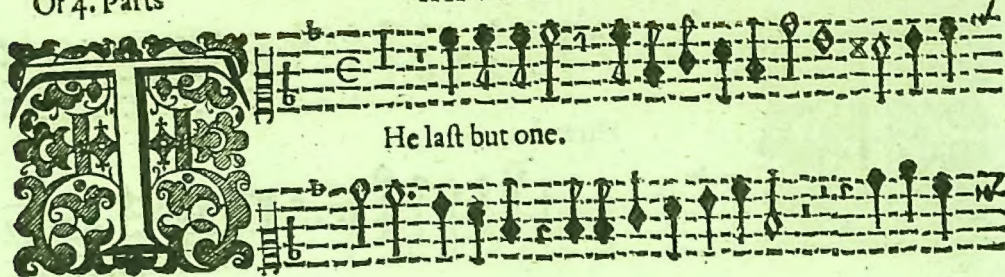
Oftly at last.



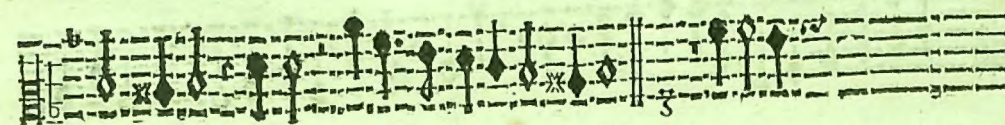
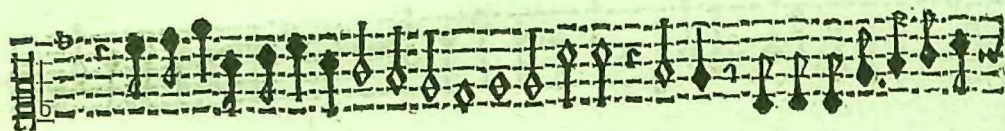


Lay not too fast.



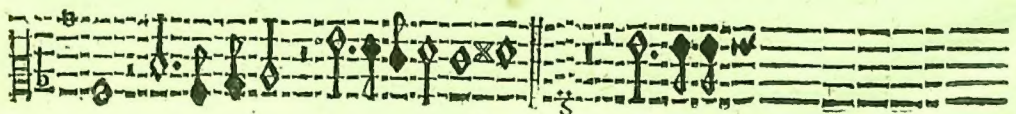
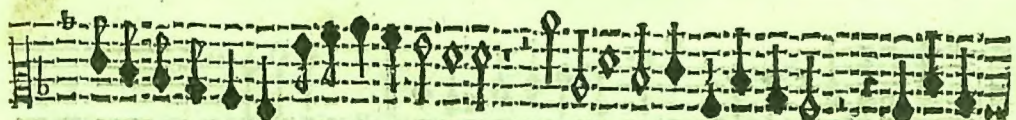
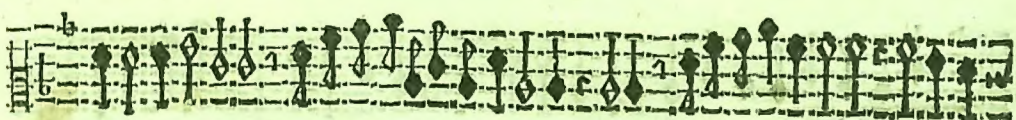


He last but one.





His and no more.



FINIS.

